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THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Forty-fourth Year, No. 11.—Whole No. 527 CHICAGO, .ILL., U.S.A., OCTOBER 1, 1953 *Subscription $1.50 a Year—15 Cents a Copy*

TWO SWELL DIVISIONS IN CATHEDRAL ORGAN

INDIANAPOLIS DESIGN NOVEL

Unusual Features Mark Specification of the New Instrument of Classic Design by Möller for Historic Christ Church.

Historic Christ Episcopal Church, Indianapolis, Ind., has been designated the cathedral of the diocese. At the same time it has contracted with M. P. Möller, Inc., to install a new organ. The organist and choirmaster, Robert Hobbs, was convinced that an organ of classic design would best serve the needs of the parish and diocese. At the same time he desired flexibility and contrasting tone colors and dynamics. The result is an organ with unenclosed great and positiv divisions and a divided swell organ. Swell I and Swell II, although playable on the same manual, are under separate expressions and have separate sets of couplers. The addition of an antiphonal division is planned for the future and the console is to be prepared for it. This division will be playable from the fourth manual.

The stoplist of the organ is as follows:

GREAT ORGAN.
Quintaton, 16 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quinte, 2⅔ ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Fourniture, 4 rks., 244 pipes.
Flemish Bells.
English Bells.

SWELL ORGAN I.
Bourdon, 16 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Gambe, 8 ft., 61 pipes.
Gambe Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nazard, 2⅔ ft., 61 pipes.
Nachthorn, 2 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

SWELL ORGAN II.
Viola, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Spitzflöte Celeste, 8 ft., 49 pipes.
Fugara, 4 ft., 61 pipes.
Bassoon, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Schalmei, 4 ft., 61 pipes.
Tremulant.

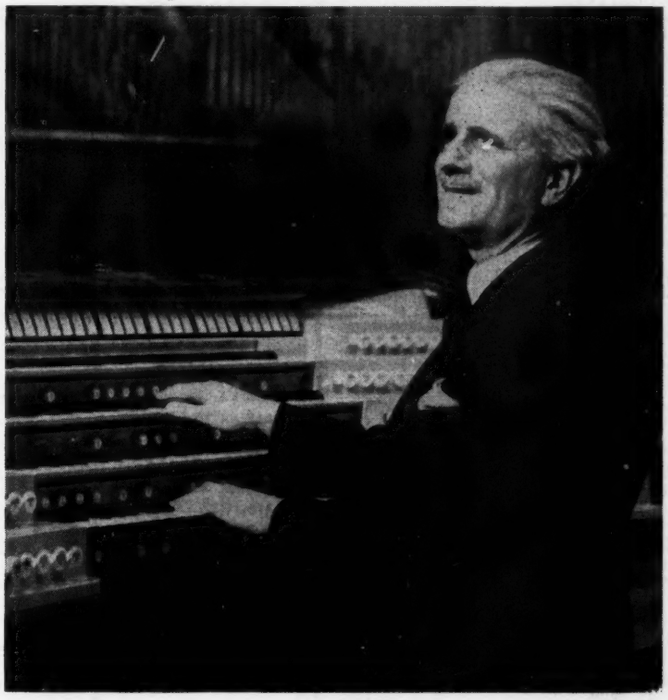
POSITIV ORGAN (Unenclosed).
Quintflöte, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Prinzipal, 2 ft., 61 pipes.
Larigot, 1⅓ ft., 61 pipes.
Sesquialtera, 2 rks., 122 pipes.
Zimbel, 3 rks., 183 pipes.
Tremulant.

ANTIPHONAL ORGAN.
(Prepared for in console).
Bourdon, 8 ft.
Prinzipal, 4 ft.
Grave Mixture, 2 rks.
Cymbel, 3 rks.
Acuta, 2 rks.
Dulzian, 16 ft.

PEDAL ORGAN.
Violone, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Bourdon (from Swell), 16 ft.
Quintaton (from Great), 16 ft.
Bourdon (from Swell), 8 ft.
Octave, 8 ft., 32 pipes.
Gedeckt Pommer, 8 ft., 32 pipes.
Super Octave, 4 ft., 12 pipes.
Gedeckt Pommer, 4 ft., 12 pipes.
Octavin, 2 ft, 12 pipes.
Gedeckt Pommer, 4 ft, 12 pipes.
Mixture, 4 rks., 128 pipes.
Cornet, 2 rks., 64 pipes.
Fagot, 16 ft, 32 pipes.
Bassoon (from Swell), 16 ft.
Fagot, 16 ft., 32 pipes.
Clarion, 4 ft., 12 pipes.

ANTIPHONAL-PEDAL ORGAN.
(Prepared for in console).
Soubasse, 16 ft.
Spitzprincipal, 8 ft.
Nachthorn, 4 ft.
Mixture, 4 rks.
Dulzian, 16 ft.

ANDRE MARCHAL, WHO IS ON TOUR OF AMERICA



THREE AUSTIN ORGANS FOR COAST CATHOLIC CHURCHES

Austin Organs, Inc., has received contracts for three organs in the Roman Catholic Archdiocese of San Francisco. These are for the new St. Cecilia's Church, San Francisco; St. Jarlath's Church, Oakland, and a new chapel at the Junior Seminary, St. Joseph's College, Mountain View.

St. Cecilia's Church is to be one of the largest churches in the archdiocese and will consist of an upper and a lower church. In the upper church the pastor has planned for an organ in the gallery at the rear, and an altar organ in the sanctuary. The sanctuary organ is to be installed in a chamber above and slightly to the rear of the high altar. It will be playable from a chancel console as well as from the main console in the gallery. The altar organ will be of the typical French cathedral voicing, as it will accompany the clergy and the boy choir. The gallery organ features an unenclosed diapason chorus from double to twenty-sixth. This chorus will be placed in a specially-designed oriel balcony, which will be duplicated across the gallery by a similar arrangement of the upper pipes in the pedal divison. Choir and swell organs will stand, respectively, back of the great organ and the pedal upperwork.

The specifications for the organs were worked out by Father Robert Hayburn and J. B. Jamison. Father Hayburn is advisor to the building committee of the San Francisco Archdiocese for the purchase of new organs. Delivery is set for December, 1954.

FRANK E. WARD, NEW YORK ORGANIST, DIES AT AGE OF 81

Frank Edwin Ward of New York, organist and composer, died Sept. 15 in the Wolfeboro, N H., Hospital. He would have been 81 years old Oct. 7. Mr. Ward beame ill ten days before he died at his summer place in Jackson, N. H.

Mr. Ward was born at Wysox, Pa., and attended Columbia University, where he held a Mosenthal fellowship. He was organist at Columbia from 1902 to 1913. Beginning in 1902 he was organist of Temple Israel, New York, and in that post he continued until his retirement several years ago. From 1906 until June, 1946, he served as organist and choirmaster of the Episcopal Church of the Holy Trinity.

A teacher of music at Columbia for several years, Mr. Ward also had taught at the Guilmant Organ School. He was the author of church music and other compositions. In 1917 he won an award of the National Federation of Music Clubs for his String Quartet. He was a former sub-warden of the American Guild of Organists.

Mr. Ward's wife, Mrs. May Corbey Ward, a concert singer and voice teacher, died July 11

THOUSANDS HEAR THE ORGAN AT NEW ST. PETER'S, CHICAGO

The three-manual Reuter organ installed by F. C. Wichlac & Son in the new St. Peter's Church, Chicago, was first heard Sept. 7 when the church was blessed by Cardinal Stritch. Thirty-five thousand people crowded the sidewalks and overflowed into traffic on Madison Street in the heart of the Loop area to hear the service, which was seen by many more thousands on television. Rene Dosogne was at the console. The setting of the mass was one by Nicola Montani and at the close of the service Mr. Dosogne played Widor's Toccata from the Fifth Symphony.

The organ was described in the October, 1951, issue of THE DIAPASON.

MORTIMER BROWNING DEAD; MANY YEARS AT N. Y. CHURCH

Mortimer Browning, organist and composer, died at his home in Milford, Del., July 22. He was 61 years old. Mr. Browning was a native of Baltimore and studied at the Peabody Conservatory, the Chicago Musical College and the Juilliard School in New York. He made a number of concert tours and radio appearances and was at one time on the faculty of Greensboro, N. C., College. Mr. Browning was organist of the Seventh Church of Christ, Scientist, in New York City for twenty-six years. He wrote a concerto for theremin, the first major work written for that instrument.

MR. AND MRS. ROBERT SCOGGIN have returned to Dallas, Tex., after spending the summer in school in New York City. Mr. Scoggin attended Union Theological Seminary and Mrs. Scoggin attended Columbia University Teachers' College. Mr. Scoggin is in school at the Perkins School of Theology, S.M.U., and is a minister of music at the Central Congregational Church.

CANADIAN MEETING SURVIVES THE HEAT

CONVENTION IN HAMILTON

Recitals and Other Events Enjoyed Despite Torrid Weather—D'Alton McLaughlin President of C.C.O. —Gifts to B.O.R.F. $30,879.

For some reason the weather man usually greets Canadian organists and their friends with a warm and sunny smile at convention time. This year, however, an iceberg or two from Greenland floating in the Hamilton, Ont., harbor would have been a welcome novelty at the C.C.O. meeting.

The convention opened Tuesday morning, Sept. 1, at the Fischer Hotel with 200 members registered for the annual meeting. R. G. Geen, the president, presided. and extended a welcome to all. He commented on the increase in membership and stated that, as the growth of the College continues, its prime object—to promote a better understanding and appreciation of the fine music of the church—will come closer to fulfillment as time marches on. Mr. Geen also referred to the high honor bestowed on Dr. Healey Willan when one of his compositions was chosen for performance at the coronation of Queen Elizabeth II. Mr. Geen then wished for D'Alton McLaughlin, the newly-elected president, the same loyal support that he had received from the council and members during his tenure.

Nineteen Centres in Canada

There are now nineteen centres across Canada, with a total membership of 736.

Honorary life membership was awarded to G. D. Atkinson and T. J. Crawford, Mus. B., F.R.C.O., for their contributions to the work of the College over so many years. Life membership also was voted to Harold Wallace and W. R. Young, both having completed over forty years as members of the C.C.O.

Mr. McLaughlin informed the members that Ottawa has announced the award of a coronation medal by Queen Elizabeth to a member in the professional field such as the Canadian College of Organists.

The council approved that Mr. Geen be the member chosen to receive the medal for his service to the College in the formation of several new centres.

The final check was forwarded to Coventry Cathedral by H. G. Langlois, treasurer of the British Organ Restoration Fund, making the total amount contributed for the new organ $30,879.73. This sum was raised through the efforts of the various centres throughout Canada. As B.O.R.F. did a great deal to unite the College in its efforts toward a common object, a committee was appointed to investigate a future project. The committee includes D'Alton McLaughlin, G. D. Jeffery, T. M. Sargant, Dr. Healey Willan, Dr. Charles Peaker and R. G. Geen.

New Officers Selected

The following officers and council were elected for 1953-54:

President—D'Alton McLaughlin, Toronto.

Past President—R. G. Geen, Oshawa.

Honorary Vice-Presidents—Sir Ernest MacMillan, T. M. Sargant and Dr. Healey Willan.

Secretary—Mrs. P. Pirie, Toronto.

Treasurer—H. Rosevear, Toronto.

Registrar—G. D. Jeffery, London.

Registrar for Examinations—F. C. Silvester, Toronto.

Council—W. Findlay and Miss E. L. Muir, Brantford; T. Morrison and W. U. Lethbridge, Galt; I. J. Luther and J. Wignall, Chatham (Kent County); Harold Hamer, Halifax; Miss Florence D. Clark and H. W. Jerome, Hamilton; E. Fehrenbach and J. Hopkirk, Kitchener; I. S. Brake and W. H. Wickett, London; R. G. Harries and G. Little, Montreal; F. W. Timms, Niagara Falls; Mrs. G. K. Drynan and C. H. Osbourn, Oshawa; M.

McTavish and H. Carman Milligan, Ottawa; Victor Kerslake and A. G. Tucker, Owen Sound; R. M. Pounder and F. H. Godley, Saskatchewan; E. Dowling, St. Catharines; M. C. Austin and J. F. Lenaghan, Sherbrooke, P.Q.; Dr. Charles Peaker, Muriel Gidley Stafford, J. J. Weatherseed and J. Chalmers, Toronto; Leslie H. Day, Windsor; F. E. Hubble and R. G. Gibson, Winnipeg; T. Jenkins and L. Wilson, Vancouver, B. C.

At the opening luncheon the address was delivered by Dr. W. J. Deadman, a very appropriate name for a city pathologist, who was introduced by Dr. Harry Martin. Dr. Deadman referred to his attendance at the coronation of Her Majesty, Queen Elizabeth II, drawing happy parallels between the portents of the reigns of the two great English queens bearing the same name in both music and literature, finishing with an affirmation of Canada's pride in being associated with the British commonwealth of nations and repeating the famous lines of Kipling's Recessional, "Lord God of Hosts, be with us yet, lest we forget, lest we forget."

Study and Rehearsal of Madrigals

This event took the form of a community choir practice under Canada's most distinguished choirmaster, Dr. Healey Willan of Toronto. All the members present formed the choir. Beginning with the chorale "King of Glory, King of Peace", harmonized by Bach, Dr. Willan took the large and surprisingly inflexible group through "O Lord, the Maker of All Things", by Mundy, and to Morley's "April Is in My Mistress' Face" and Benet's "All Creatures Now Are Merry Minded", which, being one of "The Triumphs of Oriana", published in 1601 in honor of the first Queen Elizabeth, led to Dr. Willan's own coronation anthem, "O Lord, Our Governor". For this magnificent work Dr. Willan presided at the organ and Sir Ernest MacMillan took over the baton, and so a memorable afternoon came to an end. Some of Dr. Willan's remarks should interest and benefit those who have ears to hear and eyes to read: "The rhythm of the words is paramount. Say words as they should be pronounced as regards English, accent and inflection. Tudor music, both secular and sacred, is very close to the free rhythm of the words as exemplified in plainsong and there is nearly always a broadening out of the time at the cadences. Fa, la, la is a secular form of 'Alleluia' and conversely the 'Alleluia' is the ecclesiastical form of fa, la, la. Choirmasters do not give enough attention to words, which are the most important part of choral music. They should be memorized; then choirs can concentrate upon interpretation."

Having returned to headquarters after the choral demonstration, there was a great sipping of fruit cocktails by the multitude while Gerald Bales of Toronto demonstrated the Wurlitzer electronic organ with the following program: "Benedictus," Rowley; "Folktune," Karam; "Harmonies du Soir," Karg-Elert; "Notturno," Grieg; Prelude and Fugue in A minor, Bach.

The speaker at the Tuesday dinner was Mrs. Ellen Fairclough, member for Hamilton West and the only woman member of the last Canadian Parliament at Ottawa. She was introduced by Alderman Ada Pritchard. Mrs. Fairclough made a brilliant address, and was successful in imparting considerable enthusiasm with her subject, "Canada Potential", which was an account of a trip by the delegates to the Commonwealth Parliamentary Association from Quebec to the western coast of Canada and back. It was an illuminating talk on the wealth of the country's natural resources in water, power, timber, minerals and oil. Mrs. Fairclough is a brilliant orator and at the close of her address she received an ovation which lasted several minutes.

Bales and Jeffery in Recital

By Tuesday evening the temperature was becoming a nuisance. After nearly two weeks of excessively hot weather it became hotter and the audience in Christ Church Cathedral was becoming weather conscious and uncomfortable. It is to the credit of the excellent chamber orchestra conducted by Gordon Jeffery and to the organist, Gerald Bales, that their playing enabled one intermittently to forget his discomfort. Mr. Bales plays clearly, accurately and discreetly, sometimes a little too discreetly for this listener, who has heard the magnificent reeds of the old Temple Church organ upon which Handel frequently played and which existed within the fabric of the new instrument until destroyed by German bombs in the recent war. A highlight of the program, listed below, was the first performance of the first movement of a Symphony in C composed for this occasion by the well-known Hamilton composer, Miss Florence Durell Clark. The work is well integrated and uses the organ in a highly natural way as a member of the orchestra. The themes are interesting, the scoring is effective and altogether it is a valuable contribution to this type of composition. The program: Concerto No. 13 ("The Cuckoo and the Nightingale"), Handel; Two Corelli Sonatas; Two Mozart Sonatas; Adagio and Rondo for Glass Harmonica, Mozart; Prelude and Allegro, Eric Dowling; First Movement, Symphony in C, Florence Durell Clark; Partita for Organ and Strings, Clokey.

On Wednesday a trip to the neighboring city of Brantford occupied the morning and afternoon sessions. The famous Rock Gardens of Hamilton were visited as well as the Alexander Graham Bell homestead and Mohawk Chapel. William Findlay gave an enjoyable unannounced recital and luncheon was served in the comparatively cool basement of the First Baptist Church, at which the Rev. Mr. Squires made a humorous talk.

Ernest White in Recital

In the afternoon Ernest White played the following program at Grace Anglican Church, Brantford: "Dialogue e Musette", d'Andrieu; "Offertoire pour le Jour," d'Andrieu; "Tiento Lleno", Cabanilles; "Obra de Octavo Tono Alto", de Heredia; Prelude, Fugue and Chaconne, Pachelbel; Five Chorale Preludes, Pachelbel; "Kleines harmonisches Labyrinth", Bach; "O Gott, du frommer Gott", Bach.

In the d'Andrieu the great gulf between Germany and France was at once obvious. The almost naive music contrasts feebly with that of Bach and Handel, who were born only a year later than d'Andrieu. The finest piece in the first group was the last one, in which Mr. White achieved a magnificent climax. The same word, "magnificent," is the only one appropriate for the rhythmic impulse of the Pachelbel Chaconne, the ending of which was noteworthy and in which the mutation work was balanced and effective. The same cannot be said for some of the variations of the "How Brightly Shines" by the same composer. To the sensitive ear the break in the melodic line which occurs when a mixture is used for a counterpoint is disturbing and when the theme of a chorale is less audible than the quint it is irritating and seems to this reporter contrary to the spirit of the composer. As an artistic habit the tone becomes monotonous, and, as such is as much to be condemned as the great diapasons coupled to full swell which is the anathema of the baroques.

Once more we must mention the weather. It was appallingly hot, but the recitalist did not allow it for one moment to affect his control, his clarity, his rhythm or his brilliant technique.

Dr. Charles Peaker In Recital

On Wednesday evening Dr. Charles Peaker, who is now Canada's best-known recitalist, chose to demonstrate his talent on the electronic Allen organ. He was fortunate in having the assistance of Pearl Palmason, a distinguished and beautiful Canadian violinist from Toronto. The concert was sponsored by the Robert Simpson Company of Toronto. The program was as follows: Sonata in F minor, Mendelssohn; "A Stained-Glass Window at Sunset", Thomas J. Crawford; Toccata in G, Dubois; Adagio, Fourth Sonata, Bach; Praeludium and Allegro, E minor, Kreisler; Variations in D minor, de Cabezon; "Carillon", Sowerby; Sonata in D, Handel; Prelude and Fugue, G minor, Dupré.

Dr. Peaker did a wonderful job. In the descriptive and lighter pieces the organ was charming and Dr. Peaker showed how suitable it is as an accompanying instrument. Miss Palmason played with authority and inspiration and held our attention in the well-known Kreisler Praeludium and Allegro; in the encore piece, the "Sicilienne" of Paradies, and in the beautiful Handel Sonata. The Dupré Prelude and Fugue was extraordinarily well played and covered Dr. Peaker with glory.

Following the recital Hamilton C.C.O. provided a party, with a singer, a magician and a square dancing demonstration and participation. It was a happy and pleasant thought.

In spite of the continuing tropical atmosphere a large number remained Thursday morning to participate in the final day's program. First of all two electronic organs were demonstrated by visiting recitalists. Gordon Douglas, Burlington, Ont., played the following program on the Connsonata, sponsored by Bert Rymal, Hamilton: Plainsong Prelude, No. 2, Rowley; Second "Benedictus," Rowley; "Dance of the Reed Flutes", Tschaikowsky; Nocturne, Dunhill; "Nun danket alle Gott", Karg-Elert. Then there was a recital on the Hammond organ, sponsored by Heintzman & Co., by F. H. Godley, enthusiastic young chairman of the recently formed Saskatchewan Centre. His program was: Two Trumpet Tunes, Purcell; Three Hymn-tune Voluntaries, Henry Coleman; Meditation, Franck; Chorales, "Come, Restful Peace", Bach, and "Jesu, Priceless Treasure", Cruger; Suite No. 3 in F, Boellmann; Tuba Tune, C. S. Lang.

A most encouraging note was the enthusiasm displayed in the panel discussion on "Tone Production in Choir Work" under the leadership of Cyril Hampshire, chairman, with Muriel Gidley Stafford and George Smale as speakers. Mrs. Stafford gave some fine practical ideas for the training of the smaller choir, with emphasis on the unaccompanied rehearsal. Summing up her remarks she suggested: "Good tone and a musical performance depend on the mind of the conductor who has the will and patience to convey it to the choir". Mr. Smale spoke of the necessity for a happy atmosphere at rehearsal and the importance of good breathing, concluding with some appropriate exercises in breathing which were received with interest and good humor. A lively discussion followed, proving that the organists were vitally concerned with the tone of their choirs.

Convention members were luncheon guests of M. P. Möller, Inc., represented by H. M. Ridgely, who was introduced by the chairman, Howard Jerome. Mr. Ridgely outlined the aims and objects of the company briefly, after which a small Möller installation of six ranks was demonstrated by Ernest White, assisted by Edward Linzel.

Through the courtesy of the City of Hamilton a sight-seeing trip of the city was arranged for Thursday afternoon. The tour included a visit to the beautiful Catholic Cathedral of Christ the King, where David Farr, carillonneur, not only played the part of host but rang the bells in a short recital of national and folk airs. The convention picture was taken here before proceeding to the industrial area and other points of interest.

Banquet Serves Twofold Purpose

The banquet, under the chairmanship of the president-elect, D'Alton McLaughlin, provided all present with much good food for thought as well as for sustenance—a happy combination. Early in the program Miss Helen Collymore of Toronto was presented with the associate diploma by Reginald Geen, past president. The speaker of the evening, W. J. McCulloch, personnel manager of the Hamilton Street Railway, was introduced by Harold Payne. After a preamble of amusing reminiscences of his musical adventures as a newspaper reporter Mr. McCulloch expounded his views on the subject of a national culture for Canada with fluency and conviction. It was apparent from his remarks that he had made a very thorough study of the history and status of the arts in the European countries, with special reference to Sweden. After comparing the cultures abroad and that of our neighbor to the south with the situation in Canada, Mr. McCulloch declared that there is a "need for men who dare to be different" and "more encouragement of culture should be implanted in the minds of the younger generation". After many thank-yous had been addressed to the

(Continued on next page.)

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CONVENTION HELD IN CANADA

[Continued from preceding page.]

Hamilton convention committee and to those who had helped to make it a success the gathering moved on to the grand finale—the recital by Carl Weinrich at Centenary United Church.

Carl Weinrich in Recital

Only years of discipline and training could produce the flawless control and musicianship displayed by Carl Weinrich in his exacting recital on the final torrid night of the convention. Classical and modern works alike were treated by Mr. Weinrich with great respect and judgment. To each in turn he accorded the detailed subtleties of phrase, color and brilliance as required. Without any sign of showmanship the music of the score was presented in a masterly fashion and it was left for the listener to realize the grace of the ornament, the precision of the rhythm and the clarity of the inner parts. As to the program listed below special mention might be made of the well-planned contrasts of the Buxtehude Toccata and the bouncing repeated notes of the Fugue; the charming harpsichord effect and rhythmic ornaments of the first Scarlatti Sonata; the sensitivity achieved in the Bach chorale preludes without tonal contrast; the rhythmical stimulation of the Hindemith first movement and the expressive quality of the slow movement; the change to descriptive orchestral tone painting in the Reger "Benedictus", and the fanfare of rejoicing in the modern idiom of Messiaen.

The program: Toccata and Fugue in F, Buxtehude; Chorale Prelude on "How Brightly Shines the Morning Star", Buxtehude; Three Sonatas, Scarlatti; Three Chorale Preludes, Bach; Prelude and Fugue in A minor, Bach; First Sonata, in E flat minor, Hindemith; Three Pieces for Mechanical Clock, Haydn; "Benedictus", Reger; Third Movement from the Ascension Suite, Messiaen. Truly this performance was a worthy conclusion to a splendid convention.

All eyes turn toward Toronto for next year's convention.

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As is usual with this composer, the music is direct and appealing, with a little suggestion of Holy Night flitting through both words. *(No. 8499)* .20

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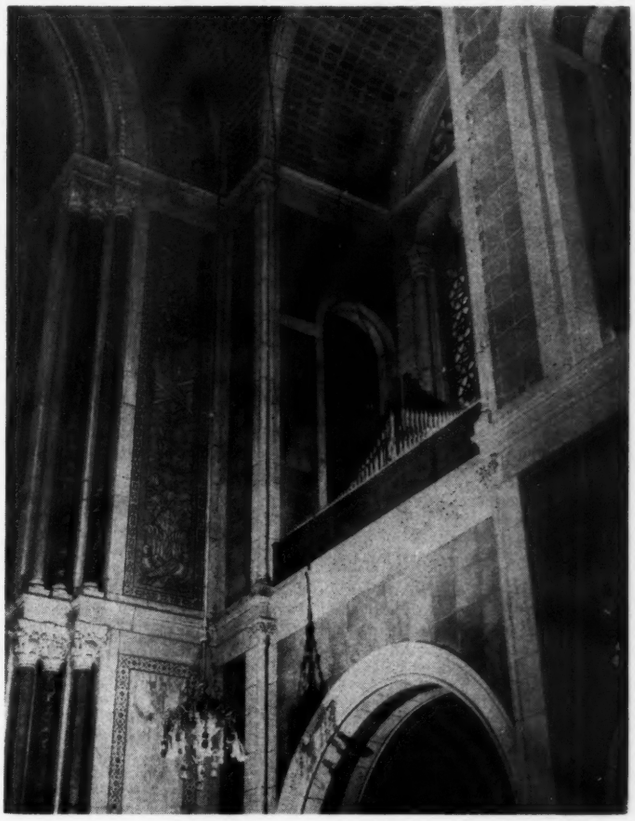

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Andre Marchal Tour in the United States Is Booked to Dec. 9

André Marchal, the French virtuoso and teacher, is in this country for a ten-weeks tour. Mr. Marchal is well known in the United States because of numerous tours, his devoted students and excellent recordings. His current tour is again under the auspices of the Cleveland Museum of Art. He will be accompanied by his daughter, who will act as secretary and guide.

The present tour is almost entirely associated with educational institutions and chapters of the American Guild of Organists. In most places he will also conduct a conference on some phase of organ playing. He is to give a literature survey in six performances for the University of Illinois and is to be at Northwestern University for four recitals and four lectures. He will give two programs at the fall music festival of St. John's Church in Detroit and two in the Cleveland Museum of Art. Other engagements include Augustana College, the University of Indiana, Oberlin Conservatory, the University of Florida, the Toledo Museum of Art, the University of Michigan, Union Seminary, the University of Arkansas and the University of Kentucky. The American Guild of Organists is sharing sponsorship in recitals for Syracuse University and Connecticut College. Engagements with the Guild will occur in Oak Park, Charlotte, N. C., Buffalo, Peoria and Boston. He is to give a second recital in Toledo as a part of a musical commemoration in St. Agnes' Church. The tour began Sept. 27 and ends Dec. 9.

For many years Mr. Marchal was organist of the Church of St. Germain-des-Prés, Paris, and professor of organ at the Institute of the Blind. In 1945 he succeeded the late Joseph Bonnet as organist of St. Eustache. He is the official organist for a national youth organization in France for the study of music and as such has performed numerous times in the famous Palais de Chaillot for audiences of over 3,000. Mr. Marchal is a member of the jury for the international organ competition in Geneva, Switzerland. Each year he tours the continent of Europe and has been a featured soloist at festivals in Strasbourg, Aix and Bensançon and in Bach festivals in Germany. He has given many recitals in Africa and recently returned to France after a two-months tour of Australia, where he was sponsored by the Australian Broadcasting Company. Not long ago the B.B.C. engaged Mr. Marchal to record the entire organ works of Franck. This was accomplished in one day on the organ in Mr. Marchal's Paris home. Some of his students throughout Europe were delighted to recognize in broadcasts of these records the delicate chiming of the small clock on the organ console.

Mr. Marchal possesses a prodigious memory and a world-famous ability for masterly, inspired improvisation. In 1947, as part of a transcontinental tour, he gave ten recitals in the Cleveland Museum of Art. He brought only one piece of music —a contemporary work. This manuscript, written in Braille, he memorized while traveling on trains.

WHEELWRIGHT PARTY SEES EUROPE BY AIR AND MOTORBUS

Organs, choirs and cathedrals competed with operas and festivals for the attention of musicians in the European summer study tour conducted in July and August by D. Sterling Wheelwright of San Francisco. The party heard its guide demonstrate organs in Notre Dame, the Chigi Palace of Siena, the Deutsches Museum of Munich and parishes in the Netherlands. The group flew to Paris July 7 and then journeyed several thousand miles by private motor coach to Nice, Florence and Rome, and back through the Swiss Alps to Austria, Germany and Holland, with a concluding week in London. The birthplaces, schools and churches associated with Beethoven, Schubert and Monteverdi were visited, with preparatory lectures en route. An organ recital in the Mozarteum at Salzburg and services in St. Paul's, London, were rated highest among public events by the church musicians present. An extended tour for next summer is scheduled by San Francisco State College, where Dr. Wheelwright is associate professor of music and humanities.

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GRIGG T. FOUNTAIN

GRIGG T. FOUNTAIN, ASSISTANT PROFESSOR of organ at the Oberlin College Conservatory of Music, is a graduate of Furman University with the degrees of bachelor and master of music from the Yale University School of Music. Before joining the Oberlin faculty in 1946 Professor Fountain taught at Bucknell University. He studied at the Oberlin Conservatory during the summer of 1945 and with Marcel Dupré in the summer of 1946.

Professor Fountain is organist and choir director of the St. Paul Lutheran Church in Cleveland. Through his work at St. Paul's he has participated in and helped organize a yearly series of concerts and institutes of church music and, in connection with Valparaiso University, yearly institutes of liturgical studies. For the institutes of church music he has been a recitalist and essayist for two summers; for the liturgical institutes he has been organist for the services for three years and has conducted the choir at one institute.

Professor Fountain has been a member of the faculty of the Institute of Church Music for the Ohio Lutheran Synod at Fremont for five years. At the July, 1953, session he played a recital and presented two papers dealing with the use of music in the liturgy. He gave a recital at St. Paul Lutheran Church, Allentown, Pa., on the occasion of its two-hundredth anniversary.

On Sept. 4 he and Mrs. Fountain departed for Europe, on a Fulbright grant for study abroad. They will go first to Frankfurt-am-Main, where Professor Fountain will study organ with Helmut Walcha at the Frankfurter Hochschule für Musik. Later they will visit various centers in Germany and the Netherlands to make a study of the construction of ancient organs in those two countries.

MISS ALICE HAGMAN MARRIED TO HERMAN L. SCHLICKER

Herman L. Schlicker and Miss Alice Hagman were united in marriage in Christ Chapel, Trinity Church, Buffalo, N. Y., Aug. 22. Miss Marguerite Hagman was the bride's only attendant and Howard Marsh of Hastings-on-Hudson was the best man. The Rev. William S. Hudson, associate rector of Trinity Church, officiated. The wedding music was played by Reed Jerome, organist and choirmaster of Trinity Church. Before the service he played Handel's Concerto No. 6 and the Chorale Prelude on "Nun bitten wir den heiligen Geist," by Buxtehude. The bridal party entered the chapel to the chorale "Schmuecke dich" and the recessional was the Prelude and Fugue in B flat.

After a dinner at the Sheraton Hotel the bridal couple left for a wedding trip through the Great Smokies.

The bride has been until recently organist at Zoar Lutheran Church. Beginning Oct. 1 she will be on the musical staff of Trinity Church. The groom is the president of the Schlicker Organ Company of Buffalo.

HAROLD FINK WILL PLAY Widor's "Symphonie Romane" and "Symphonie Gothique" at a recital Sunday, Oct. 25, at the Fordham Lutheran Church, New York City. The program will begin at 4 o'clock in the afternoon.

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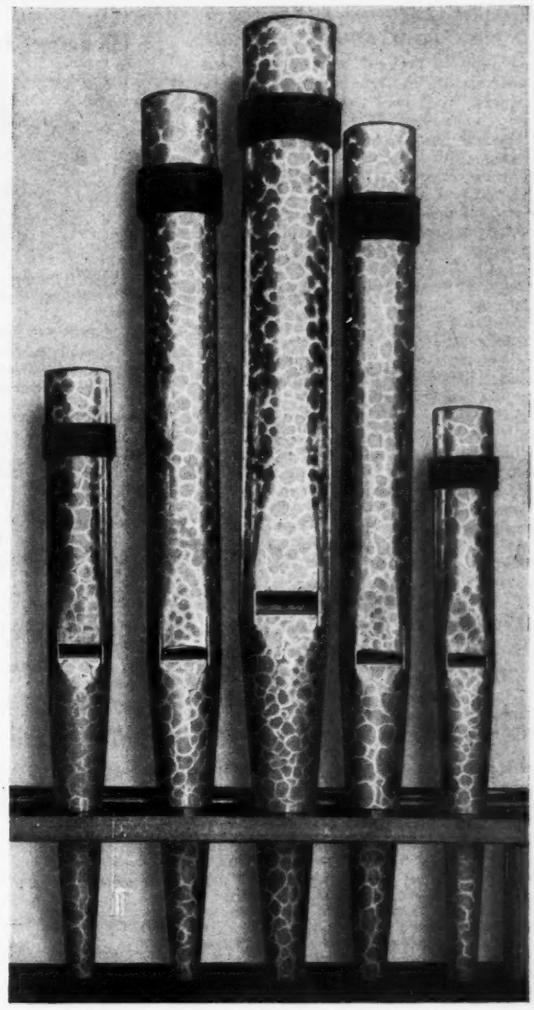

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PHILIP N. TREGGOR TAKES POST IN MANCHESTER, CONN.

Philip N. Treggor, a member of the music faculty of the University of Connecticut, has been appointed organist and choirmaster of Emanuel Lutheran Church in Manchester, Conn. He succeeds Clarence W. Helsing.

Mr. Treggor is a native of Hartford. He received his bachelor and master degrees in music at the Hartt College of Music, where he also was an instructor in voice and organ. Mr. Treggor has served as organist and choirmaster at Congregational churches in Windsor, Farmington and Wethersfield, Conn. He has directed the Wethersfield Women's Chorus and choirs at Miss Porter's School for Girls in Farmington and Old Farms School for Boys in Avon. In 1951 he was director of the all-state junior choir festival in Connecticut sponsored by the American Guild of Organists, of which he is a member. Mr. Treggor is prominent also as a singer and has appeared as vocal soloist at Town Hall, New York City, with the New York Philharmonic Orchestra.

Mr. Treggor is married and has three children. He and his family plan to make their home in Manchester.

MARCHAL AT NORTHWESTERN TO GIVE LECTURES AND PLAY

Northwestern University in Evanston, Ill., is sponsoring André Marchal in three recitals and three lectures. The recitals, which will take place at 8:15 p.m. in Lutkin Hall, are to be heard Oct. 20, Nov. 9 and Nov. 30. The lectures will be given at 11:30 a.m. in the music administration building, Nov. 10, Dec. 1 and Dec. 2.

FORMATION OF THE ORATORIO SOCIety of the Chapel of the Intercession, Trinity Parish, has been announced. Clinton Reed, organist of the Intercession, is the director of the new chorus of mixed voices. Its purpose is to present seasonal performances at the Chapel of the Intercession of sacred music, including Brahms' "Requiem," Handel's "Messiah" and Bach's "St. Matthew Passion".

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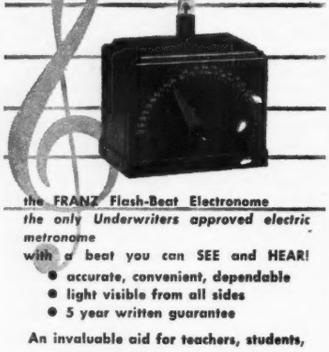

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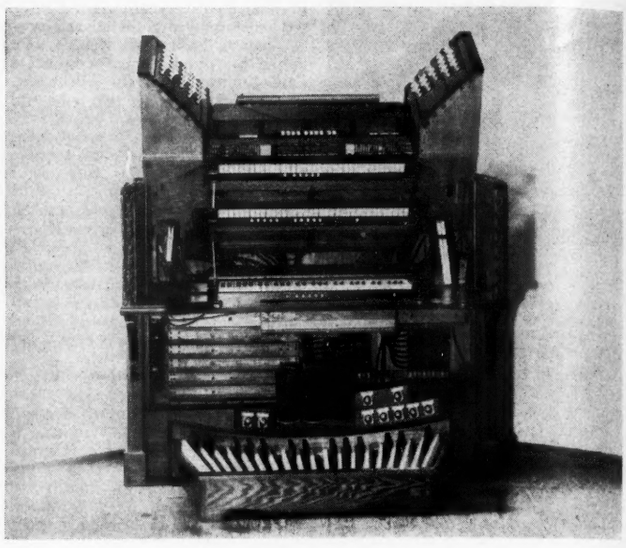

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CHARLES COURLAY GOODRICH, TEACHER AND ORGANIST, DIES

Charles Courlay Goodrich, a member of the faculties of colleges for more than thirty years and an active organist for more than half a century, died Aug. 30 in Marietta, Ohio, after a long illness. Professor Goodrich was born Sept. 19, 1869. He is survived by his widow, who was Miss Marion Wheeler.

At the age of 16 years Mr. Goodrich held his first church position. He studied organ under some of the foremost masters of France and Germany for two years after graduation from Wesleyan University before beginning his long teaching career. Professor Goodrich served a number of colleges as professor of modern languages, his longest tenures being at Marietta, Ohio, College for sixteen years, and at Monmouth, Ill., College for seventeen years. He was college organist of Wesleyan University during his student days and was the official organist of Monmouth College. He also composed both words and music of the official Monmouth College hymn, "Straight from the Heart of Every Man", and was the composer of a number of organ works, hymns, anthems, responses and college songs.

When at Monmouth College Dr. Goodrich conceived the idea of holding "rest" recitals for weary students during midyear examinations. Each day at the close of the examination period he played an hour of soothing pieces to help students relax and these recitals were very well attended. He continued the practice for many years.

After retirement from active duty in 1936 Professor Goodrich received the honorary degree of doctor of humane letters from Monmouth College. He returned with his wife to their former home at Marietta, Ohio, where they spent the years in community service and travel. A Wicks residence organ was installed in the Goodrich home and he enjoyed it for fifteen years. His health failed following a stroke in 1949 but his condition did not become critical before June of this year.

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The President's Column

The Guild year 1953-54 holds great promise of continuing extension of A.G.O. activities for the benefit of our profession and we invite your participation. The final regional convention of the 1953 series will be held in Dayton, Ohio, Oct. 19-21. The annual national midwinter conclave for all members of the Guild will be held in Richmond, Va., Dec. 28-30.

The climax of this fifty-eighth year of the A.G.O. will be the twenty-second national (sixth biennial) convention, July 12-16 in Minneapolis-St. Paul, "the land of the sky-blue water". Mrs. G. S. Stephens, chairman of publicity, has sent the following alluring picture of some of the attractions:

The national convention committee has an attractive plan to offer Guild members for the 1954 convention. The plan is a week of pleasure and profit at the convention and a restful and stimulating vacation in the land of 10,000 lakes. The twin cities area is a wonderful starting-point from which to wander forth into a country rich in Indian legendry and romance, a country where the trees are tall, the shore lines are rugged and the lakes are well supplied with fish. If you are planning a budget vacation, excellent accommodations can be had at one of the state parks. Here you will find unusual scenic views and good recreational areas. There are many places to choose from, or, if you have time, see them all.

One of the most rewarding trips is the north shore drive along Lake Superior. This is a thrilling panorama of rugged scenery with the lake always in view. At the end is Gunflint trail, a pine-forested road leading you into an uncharted wilderness known only to you and the Indian. With an Indian guide you can go through lake after lake inaccessible except by boat, seeing nature in its beginnings and making friends with the wild life all around you. You might choose to be one of the thousands of tourists who come every year to International Falls and the lakes of the border region. Here the waters are cold and the air is fragrant with balsam and spruce. Or you can explore the Rainy Lake or Lake-of-the-Woods region, that vast unspoiled country between Minnesota and Canada, where for many years the Indians and early Voyageurs traveled on narrow winding trails. Then there is the Alexandra region, often called the fishbowl of America, where 214 lakes invite you to relax and enjoy their wooded trails, gorgeous sunsets and playground facilities. Or you might like to camp at Itasca Park and stand on the bank of a peaceful little rill which became the mighty Mississippi.

We invite you to come to Minnesota next July. You will go home refreshed with a spring in your step, a new gleam in your eye and a memory of the fragrance of balsam and pine.

William J. Bachman and Mrs. Arthur J. Fellows were appointed representatives of the A.G.O. at the fourth conference of UNESCO in Minneapolis, as requested by the State Department. The Guild has been represented at all of these conferences.

Copies of ceremonial forms for inauguration of chapters and Guild student groups and installation of officers, also for presentation of certificates, are being sent to all deans with the suggestion that these be used and thus add to the impressiveness of such occasions.

S. LEWIS ELMER.

Season's Program in Lancaster.

The Lancaster, Pa., Chapter held its first fall meeting in St. Peter's Lutheran Church, East Petersburg, Pa., Sept. 14, in the form of an organist-clergy dinner. The Rev. Wallace E. Fisher, pastor of Trinity Lutheran Church, Lancaster, spoke on the subject "Does the Ministry of Music Really Matter"? A business session followed this and the dean, Richard W. Harvey, discussed the coming junior choir hymn festival and distributed information concerning music to be used, participation, etc. Mrs. Harry W. Garber was chairman of the meeting. Activities for the coming year were announced as follows: Oct. 5, Advent and Christmas anthem clinic at St. James' Episcopal Church, with Frank McConnell as chairman; Nov. 8, junior choir hymn festival at 4 p.m. in Zion Lutheran Church, with Richard W. Harvey as chairman; Dec. 7, Christmas party at Christ Lutheran Church, with Harold R. Hunt as chairman; Jan. 4, visit to the Gundling organ factory, Joseph Rader chairman; Feb. 7, senior choir festival, Reginald F. Lunt chairman; March 9, recital by a guest organist in Trinity Lutheran Church, Mrs. Alan R. Johnstone chairman; April 5, recorded music at meeting in the Broad Street Methodist Church, with Mrs. Otto F. Messner as chairman; May 3, student organ recital at Emmanuel Lutheran Church, Amos R. Kreider chairman; June 7, picnic, Mrs. Benjamin C. Irwin chairman. The new officers of the chapter are: Richard W. Harvey, dean; Reginald F. Lunt, sub-dean; Mrs. W. M. Beittell, secretary; Mrs. Alan R. Johnstone, treasurer; Frances M. McCue, registrar and publicity chairman; Jean Doll and Abram K. Longenderfer, auditors; the Rev. Robert C. Batchelder, chaplain.

FRANCES M. MCCUE, Registrar.

Elaborate Plans for Conclave.

Plans for the national midwinter conclave of the A.G.O. are being worked out by the Richmond, Va., Chapter, which will serve as hosts. William H. Schutt, the dean, has appointed as general chairman Dr. James R. Sydnor, professor of sacred music at the General Assembly's Training School and organist-choirmaster of historic St. Paul's Church. Program features arranged thus far include recitals by William Watkins and Arthur Rhea; a program for women's voices, organ and strings directed by Mary Ann Mathewson Gray; a lecture-demonstration of folk music by Hilton Rufty, and a symposium on acoustics and church architecture. A tour of points of historic interest in and around Richmond will be included in the three-day program. Dates for the conclave are Dec. 28, 29 and 30.

Reception for Frank Owen.

To say goodby to Frank Owen and his family was the purpose of the special meeting of the Southwest Michigan Chapter in the parlors of the First Methodist Church Sept. 8. Mr. Owen, past dean of the chapter and choirmaster-organist of St. Luke's Episcopal Church, Kalamazoo, since 1944, resigned to go to St. Paul's Cathedral in Los Angeles.

A purse was presented to Mr. Owen in recognition of his services to the chapter. The attractive features of his new position were described in detail by Mr. Owen. Tea and punch served under the direction of Mrs. Cameron Davis provided the guests further opportunities for exchanging greetings.

MRS. ELMER HARRISON, Registrar.

EASTERN MICHIGAN—The Eastern Michigan Chapter presented Gordon Young in a fine program at Holy Cross Lutheran Church in Detroit Sept. 15. This was the first meeting of the fall season. The following numbers were artistically played: Toccata and Fugue in D minor, Bach; "O God, Have Mercy," Bach; Fugue in D major, Bach; Scherzetto, Vierne; "Carillon," DeLamarter; "Comes Autumn Time," Sowerby; Variations on an American Hymn-tune, Young; "Green-sleeves," Purvis; "Carillon-Sortie," Mulet. A large audience greeted Mr. Young. Detroit feels that it has gained a valuable member in Mr. Young's coming here, where he will preside at the console of the First Presbyterian Church. He has moved to Detroit from Tulsa, Okla. Carl Streufert, our host at Holy Cross Lutheran Church, tells us that the new Möller organ, on which this program was played, has thirty ranks of pipes and the three-manual console is controlled by seventy-one drawknobs and tilting intermanual coupler tablets. Forty members and guests attended the dinner preceding the recital.—CORA M. MACLEOD, Secretary.

RICHMOND CHAPTER—The first fall meeting was held Sept. 8 in the choir room of St. Paul's Episcopal Church, where Dr. James R. Sydnor is organist and choirmaster. William H. Schutt, the dean, opened the session by reading the history of the American Guild of Organists, its aims and purposes. At the business meeting it was voted unanimously that the name of our chapter be changed from "Virginia Chapter" to "Richmond Chapter," as suggested by President S. Lewis Elmer. The program for the evening was a talk by Dr. Sydnor on "The Making of a Hymnal". In his interesting and informative way he told of his part in the preparation, which has required more than five years of work, of the new Presbyterian Hymnal. As a member of the editorial board he assisted in gathering the familiar and most used hymns from five Presbyterian groups and told how some were accepted while others were rejected, how hymns of different types were selected to give a rounded collection to appeal to each group, while continuing to maintain a high standard of music. Dr. Sydnor spoke of lowering the pitch of many hymns, introducing new harmonies and of alternate harmonizations for some hymns. He concluded his talk by demonstrating how a hymnal is proofread. Throughout his talk Dr. Sydnor demonstrated many of the hymn changes by playing them on the piano. After the meeting a reception was held for the members, who then were invited to inspect the Aeolian-Skinner organ recently installed at St. Paul's.—BARBARA DAVIS WALTERS, Registrar.

AKRON, OHIO—Members of the Akron Chapter held a dinner meeting at the Garden Grille restaurant Sept. 15. George Arkwell, minister of music at the First Methodist Church, Cuyahoga Falls, was the speaker. Hosts and hostesses for the evening were Mrs. Edward Davis, Mrs. Henrietta Griswold, Robert Knosher, Arden Yockey and Joseph Fisher. Mrs. Dorothy Deininger, the new dean, presided at the meeting. Officers who will serve with her this year are Mrs. Ruth Musser, sub-dean; Mrs. Ruth Verbulecz, secretary; Donald Clark, treasurer; Mrs. R. H. Martin, registrar, and Mrs. Louise Owen, auditor. The retiring dean is James Roger Boyd. ... Program plans for the year have been announced. The next meeting will be Oct. 5 at First Congregational Church. Elmer Ende, professor of music at the Firestone Conservatory of Music of the University of Akron, who has returned from a summer abroad, will speak on the organ scene in Europe and give an analysis of Virgil Fox's program. Virgil Fox will play Oct. 26 at 8 p.m. at St. Paul's Episcopal Church. On Nov. 2 Farley Hutchins, head of the organ department of the Baldwin-Wallace Conservatory of Music, Berea, Ohio, will give a lecture-recital at Westminster Presbyterian Church. Robert Morrison, A.A.G.O., minister of music at the First Methodist Church in Canton, Ohio, will speak on his summer study at Fontainebleau and show colored slides Dec. 7 at the First Congregational Church. A combined dinner meeting with ministers will be held Jan. 4 at the Church of Our Saviour. Dr. Thomas Kepler, head of the New Testament department, Oberlin College, will be the speaker. On Feb. 1 the meeting will take place at the Firestone Conservatory with Virgil Parman, head of the conservatory, as speaker. Ernest Nathan will lecture and play recordings of the Psalms March 1 at the First Methodist Church. There will be a family potluck supper and social evening at the home of Harold Tower April 5. The season will be closed May 3 with a dinner meeting at the Garden Grille. Yearly reports will be read and the election of officers will take place.—RUTH VERBULECZ, Secretary.

NORTHERN NEW JERSEY—The Northern New Jersey Chapter opened the season with a picnic supper Sept. 12 in the gymnasium of the Church of the Messiah in Paterson. Our host and dean, Jack Sechrist, is the organist and choir director of the church, and he proved himself to be a "wizard of the hamburgers". After supper there was a business meeting to complete plans for the year. Members of the chapter received their handbook that lists officers, members' addresses and phone numbers and a calendar of events to take place this season. ... The officers for '53-'54 are: Dean, Jack Sechrist; sub-dean, Mrs. Esther Tanis; secretary, Miss Anne Vonk; treasurer, Joseph Bishop; registrar, Mrs. Anne Warner; librarian, Ray Tarantino; auditors, Mrs. Florence Jehn and James Healy; chaplain, the Rev. George Litch Knight; directors, Mrs. Jane Dreeland and Richard Warner.—ELIZABETH STRYKER, Publicity.

LUBBOCK, TEX.—The Lubbock Chapter met Sept. 7 with Mr. and Mrs. W. E. Armstrong, and a barbecue dinner was served on the lawn. A large number of members attended with their guests and visitors. There was a business session with Cecil Bolton, dean, presiding. He announced the committees for the new year and presented all members with year-books. The following officers will serve for 1953-54: Cecil Bolton, dean; Mrs. Mary Sue Allen, sub-dean; Mrs. H. W. Wylie, secretary; Mrs. L. B. Hagerman, corresponding secretary; Miss Janette Wright, treasurer; the Rev. William Slaughter, chaplain. An informal program was given, with organ solos and vocal solos by members.—MRS. H. W. WYLIE, Secretary.

List of Candidates Who Passed the Guild Tests of 1953 Is Announced

The following is a list of the successful candidates in the 1953 A.G.O. examinations:

FELLOWSHIP.

Rosemary Clark.
Robert W. Glover.

ASSOCIATESHIP.

Mrs. James H. Anderson.
Ernest E. Bedell.
Gladys Carol Christensen.
Wallace M. Coursen, Jr.
Elfrieda Dolch.
John Marvin Doney.
John Raymond Ferris.
Barbara Jean Fielder.
Jack B. Fisher.
Heinrich Fleischer.
Charles William Forlines.
Marie H. Hoffman.
Katherine Huffer Hotchkiss.
William Barron Knaus.
John A. Nelson.
Theodore Clark Pierce.
Kathleen Stevens Quillen.
Joyce May Richardson.
Joseph A. Surace.
John Albert Sweeney.
Paul Lindsley Thomas.
Haldan D. Tompkins.
Virgil Cook Toms.
Robert W. Tosh.
Roger Porter Turney.
Hugh Waddill.
Howard Zettervall.

CHOIRMASTER.

Mary A. L. Birt.
Marie E. Lambert.
Theodore Clark Pierce.
D. DeWitt Wasson.
Jean M. Young.

News of the A.G.O.—Continued

EASTERN NEW YORK—A dinner meeting at St. John's Lutheran Church in Troy opened the fall season of the Eastern New York Chapter, with the new dean, Miss Grace M. Van Demark, presiding. Over fifty members and guests attended. Plans were crystallized for the coming Claire Coci recital to be held at First Church in Albany Oct. 12, and for the choir festival which will take place at the Cathedral of All Saints in Albany Nov. 8. Miss Winifred Wagner gave a short, comprehensive account of the regional convention at Utica. The speaker of the evening was Dr. Elmer Tidmarsh, who told in a delightful manner of his recent trip to Europe, the highlight being the invitation extended to him to play at Notre Dame Cathedral. Interwoven through his talk were short digressions to give advice and encouragement to young organists. Tentative plans and programs for future meetings were mentioned and we feel that we are at the beginning of a very busy and successful year.—BETTY GALER, Registrar.

BUFFALO CHAPTER—The first meeting of the Buffalo Chapter took place Sept. 14 at Grace Episcopal Church, Lockport. Cecil A. Walker, A.C.C.O., sub-dean and regent of the Lockport Branch, was host. After dinner Dean Roy W. Clare presided at the business session, announcing the program for the season, which promises to be an excellent one. ... The program of the evening consisted of a rehearsal of anthems presented by Donald D. Kettring, M.S.M., organist and choirmaster of the East Liberty Presbyterian Church, Pittsburgh. Dr. Kettring organized the large group into a choir, using anthem material which he had brought with him. He conducted a rehearsal which was thoroughly enjoyed by the group, giving very fine ideas concerning choral techniques. It proved to be a most profitable evening. It was a pleasure for the Buffalo Chapter to meet with our Lockport Branch, and a special pleasure to have Dr. and Mrs. Kettring as our guests. ... Andrè Marchal will give a recital in St. Paul's Cathedral Nov. 5. Mr. Marchal will also conduct a master class, Nov. 6. Catharine Crozier will play a recital in Holy Trinity Lutheran Church March 30, 1954.—EDNA L. SPRINGBORN, Secretary.

AUBURN, N. Y. CHAPTER—Seventeen members and guests gathered Sept. 14 at the home of Mr. and Mrs. Leroy Mount to enjoy a bountiful picnic provided by the host and hostess. At the indoor business meeting a special election was held to fill a vacancy in the slate of officers. Mr. Mount was elected dean and Mrs. Leslie K. Bryant sub-dean. Plans were outlined for a recital in October by Horace Douglas of Rome, N. Y. Three new members were welcomed into the group. Mrs. Bryant gave an interesting resumé of the June regional convention in Utica, leaving the members with a desire to attend a convention in the future.—ARLENE MORSE, Registrar.

NORTHWEST ARKANSAS—The Northwest Arkansas Chapter executive committee met Aug. 4 in Fort Smith and plans were formulated for the year. Officers are: Dean, Mrs. W. J. Perkinson; sub-dean, Miss Edna Earle Massey; registrar, Mrs. George Carnall; secretary, Mrs. Ben Watkins; treasurer, Dr. Nora Lindquist; auditors, Miss Hattie Mae Butterfield and Harry W. Bryan; librarian, Mrs. C. H. Miller; chaplain, the Rev. James Fogartie.—MRS. BEN WATKINS, Secretary.

ROCKY MOUNTAIN CHAPTER—The chapter held the first meeting of the new season in St. Martin's Chapel of St. John's Cathedral, Denver, Sept. 14. The new dean, Wesley Koogle, presided at the business meeting. Other new officers were introduced. They are: Sub-dean, Mrs. William Campbell; secretary, Miss Marian Scofield; treasurer, Eugene Abernatha. Clarence Sharp, organist and choirmaster of Temple Emmanuel, spoke on the music used in the Jewish services. He also played compositions of Ernest Bloch, Frederick Jacobi and Isadore Freed. Miss Marjorie Hornbein read a paper on the life and music of Mr. Bloch. —ESTELLA PEW, Publicity Chairman.

ST. JOSEPH, MO.—The 1953-54 season of the St. Joseph Chapter was opened with a picnic Sept. 14 in King Park. Robert Grubbs gave a group of readings. The program of the year was outlined and plans were made for the October meeting. The officers for the new year are: Dean, Walton Smith; sub-dean, Mrs. Dward Moore; secretary, Mrs. Lewis Duckworth, and treasurer, Mrs. Al Martin.—MRS. LEWIS DUCKWORTH, Secretary.

SHERMAN-DENISON CHAPTER (TEXAS).—The chapter met Sept. 12 in the home of the dean, Wesley Coffman. Mr. Coffman appointed committees. Program plans for the year were discussed, the first event being an open house Oct. 19 at the home of Mrs. Hannah. Other activities include a church music clinic, an informal meeting at a colleague's home to hear recordings, a program of anthems directed by John Ward, minister of music at the First Baptist Church, a children's hymn festival and a recital by students from T.S.T.C., Denton. The club year will close with a choral evensong in May at St. Stephen's Episcopal Church. Officers assuming responsibility in addition to Dean Coffman are: Sub-dean, Mrs. Spindle: treasurer, Mrs. M. O. Belden: registrar, Mrs. Hannah; secretary, Mrs. Scull; chaplain, the Rev. R. Bryant Twitty.—MRS. JACK HANNAH, Publicity Chairman.

SPRINGFIELD, ILL.—The Springfield Chapter closed the 1952-53 season with a dinner meeting June 16 at Bergen Park. After the dinner a business meeting was held with election of the following officers: Dean, Mrs. Ethel Bryant Cramer; sub-dean, Mrs. Walter Stehman; secretary, Dorothy Wiemer; treasurer, Mary Louise Gorton; chaplain, the Rev. George L. Nelson, and publicity, Mrs. August Pabst. On Aug. 13 a meeting was held at the home of Mrs. Cramer, our new dean, to plan the program for the coming year. ... To open the current season the chapter presented Miss Veve Reisch, organist, in a recital at the First Presbyterian Church, Sept. 13. Donald E. Allured, minister of music at the First Presbyterian Church, gave a commentary about the works and composers. The selections played were as follows: Fugue in G minor, Bach; Concerto No. 10, Larghetto, Allegro, Handel; "Fugue a la Gigue," Buxtehude; Three Chorale Preludes, Willan; "Now Thank We All Our God," and "Fairest Lord Jesus," Edmundson, and Second Symphony, Finale, Vierne. Miss Reisch will enter the Northwestern University School of Music this fall. The recital was preceded by a business meeting. Afterwards a reception was held in the church parlor.—DOROTHY WIEMER, Secretary.

SAN DIEGO CHAPTER—Music out-of-doors under a starlit sky was a treat for the San Diego Chapter at its first meeting of the year. The chapter met Sept. 8 at the Spreckels organ pavilion in Balboa Park. After a short business meeting conducted by the new dean, Edith Gottfrid, the sub-dean, Vesta Goff, introduced two new members of the chapter who presented the program. Mrs. Mary A. Henson, organist at the First Methodist Church, played: Allegro Pomposo from Handel's Concerto in F and Introduction, Passacaglia and Fugue, by Healey Willan. Charles Shatto played a Nocturne which he composed while studying with Jean Langlais in Paris and a group of compositions by Langlais.—GWENDOLYN H. MYERS, Historian.

LA JOLLA, CAL., CHAPTER—The La Jolla Chapter held an informal barbecue supper Aug. 26 in the beautiful summer house at the home of Charles H. Marsh, the dean. A short business meeting was held and plans for the coming season were presented. The program consisted of humorous anecdotes written by Royal A. Brown and Donald Shanks, featuring the highlights of activities of the chapter, with John Adams as reader. Mr. Adams' Scottish burr and sobriety made the program a hilarious one. The evening was concluded with the presentation of a Guild pin to our dean, Mr. Marsh, in recognition of his efforts to stimulate activity in this locality and for the great part he has taken in the formation of the La Jolla Chapter. Donald Shanks, who left for Britain for further work toward his doctor's degree a few days after the meeting, received a rising vote of thanks for his part in making the chapter the success that it is today—DOUGLAS IAN DUNCAN, Corresponding Secretary.

SANTA BARBARA, CAL.—The council of the Santa Barbara Chapter met at the home of Charles Black Sept. 15. Plans for the monthly meetings were formulated. Dean C. Harold Einecke presented tentative plans for the second Bach festival June 4, 5, and 6. These council meetings are eagerly anticipated because Mr. Black's home is filled with priceless objects he has collected. At the conclusion of the business session Mr. Black gave each one of us a clothespin with our name on it. Then we chose a gaily-colored "dribble-bib". After we had enjoyed the fruit salad, cheese and crackers and cake we folded our dribble-bibs, snapped the clothespins on and put them away in the drawer marked "Organists", where they will be until our next meeting.—BETTY L. NITSKE.

CHARLOTTE, N. C.—The Charlotte Chapter of the American Guild of Organists will present André Marchal in a recital at the Myers Park Methodist Church Friday evening, Oct. 9. This will be M. Marchal's first appearance in Charlotte. The chapter will finance the recital through individual contributions and a free-will offering. Harvey Woodruff, new dean of the chapter, presided at the first meeting of the season Sept. 21. On the agenda, in addition to the Marchal recital, were plans for the annual children's choir festival in April and for the Southeastern regional convention in 1955, to which the chapter will be host.—PHILIP GEHRING, Chairman, Artist Recitals.

ILLINOIS CHAPTER—The first event of the Illinois Chapter's season was a luncheon at Eitel's "Old Heidelberg" Restaurant Sept. 28. Open House, planned for Monday evening, Oct. 12, will be held at the Cordon Club, Fine Arts Building, Chicago. An excellent program includes Thomas Watson, recently returned from Los Angeles, who will sing a group of solos, with Max Sinzheimer at the piano. George Kuyper, manager of the Chicago Symphony Orchestra, will be the guest speaker. In November a Guild service will be held at the First Congregational Church, Lester Groom, organist.

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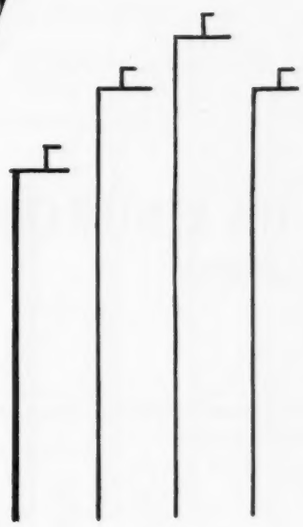

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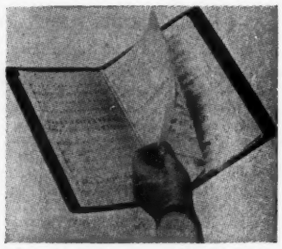

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New Music for the Organ

By WILLIAM LESTER, D.F.A.

Psalm Prelude, "By the Waters of Babylon", by John Huston; "Toccata-Carillon", by Francis H. Hopper; Chorale Prelude on "God Himself Is with Us", by Roberta Bitgood; Pastorale, Guilmant, arranged for organ by Homer Whitford; "A Mosaic", by W. A. Goldsworthy; Chorale Improvisation on "In dulci Jubilo", H. Alexander Matthews; all published in the "St. Cecilia Series" by the H. W. Gray Company, New York City.

One of the most impressive and valuable publishing projects has been and is the extensive catalogue of organ works issued under the collective title of "St. Cecilia Series". At present writing it totals close to 800 titles and includes the cream of our native composers, as well as the best from abroad. Over the years this activity has been a stimulus and outlet for the writer of serious music for the organ. The issues now under review will add luster to the distinguished catalogue of the Gray Company.

The Huston opus is a colorful epitome of the mournful Psalm text. It is based on a characteristic melody stated in unison at the beginning and repeated in various solo voices. The dramatic and colorful text is mirrored in appropriate music that reaches a high degree of eloquence. It closes with a treatment of the chorale melody, "An Wasserfluessen Babylon." There is some astringent harmony and melodic clashes are used, but all to good effect and in keeping with the musical thought. Hopper's Toccata is a brilliant piece for full organ—a unit of wide fourths and bell memories. It is not difficult to play, though it sounds so. For a brilliant postlude or a dashing concert piece it can be highly recommended. The Bitgood piece is strikingly akin in mood and style to the Bach "A Walk to Emmaus"—there is no plagiarism, but a kinship of mood and treatment. It is a lovely, quiet piece, certain to win wide appreciation. The Pastorale of Guilmant is an old favorite, melodious and effective. In its original form of a duo for piano and organ it won wide approval. In this present version, somewhat abbreviated (unless I am mistaken) its virtues are, if anything, enhanced by the treatment given it by the expert arranger, Mr. Whitford.

The "Mosaic", by Goldsworthy, is a brilliant vehicle for the exposition of virtuoso playing, both manual and pedal. It is a full organ display piece, with a surprise fadeout ending. Given an instrument of sufficient body and responsiveness and a player of concert skill, there should result a thrilling exhibition. In good time for Christmas is the excellent fantasia on the ancient fourteenth century melody. There have been numerous treatments of the tune, none that is better and few that equal the Matthews version. It will be an ideal prelude for Yuletide occasions. It is music that is easy, beautifully registered, beautifully written.

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Certain to please both listener and performer is this ensemble work. The melody on which the piece is based is a lovely, intriguing tune and the treatment given it by the composer only intensifies the inherent charm and appeal of the melody. It is music easy to play, expertly laid out, sure to sound well and to give high artistic returns. Besides the version listed above, the piece is available for an organ solo and for mixed voices.

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If Bach Should Come Back

Wellsville, N. Y., Sept. 16, 1953.—To the Editor of THE DIAPASON:

The open letter to the organ world by Bruce Prince-Joseph in the September issue of THE DIAPASON aroused my interest, and since it is called an "open letter" to the profession it deserves comment and honest criticism, although it is an advertisement. Mr. Prince-Joseph goes to great length to describe the dire predicament in which the organ finds itself today and then in the last paragraph he comes up with his solution of the whole problem. I fail to see, however, how a small group of students specializing in the clavichord and the harpsichord will resurrect the organ from the great decline into which he says it has fallen. As I sat and listened last Sunday morning on the radio to Dr. Schreiner playing the great Bach D minor on the magnificent Tabernacle organ I began to wonder to what "decline" Mr. Prince-Joseph was referring?

I find no fault with those who love seventeenth century music and the music of Bach and his period. I happen to love Bach's music more than that of any other composer myself. But I do find fault with those who insist we are going downward instead of upward and should revert to the organs of 200 years ago. By the same token we should all scrap our grand pianos and go out and buy harpsichords! I would give years of my life if it were possible to bring John Sebastian back to this earth today and to *this country* and to hear him cut loose on one of our great organs. Does anyone think he would prefer to go back to the instruments of his time? I'll bet he would give the world some more of the greatest music it has ever had. He would revel in the color, brilliance and power of our great organs, such as Mormon Tabernacle, Washington Cathedral and the like.

Furthermore, since when are such names as Reubke, Reger and Karg-Elert considered not good enough for study in today's schools? A very drab and monotonous literature it would be, indeed, if these and Cesar Franck, Vierne and the rest of the French school were omitted entirely. Romantic music is here to stay and *good* romantic music makes just as good organ music as the contrapuntal music of the seventeenth and eighteenth centuries. People listen to music principally to enjoy it, not to study it. Our audiences come to recitals because they like the music, or at least some parts of it, and they have various tastes. I am sure that if all organ recitals consisted of Bach and pre-Bach played on classic style organs our recitalists would soon find themselves playing to empty pews. Bach wrote the "Art of Fugue" for his students and it remains to this day a monument of its kind, but how many people would sit through a performance of this alone for an evening played on an expressionless eighteenth century style organ?

I fail to see where our modern organ music resembles the "outpourings of a sewing machine" and I don't agree that the organ is doomed to extinction. One of the greatest organists and composers of all time lives today in Paris and is a perpetuator of the French school. Who since Bach has made such terrific advances and given so much to the art as Marcel Dupré? I rather believe the organ is still the king of instruments and when properly designed and well played can produce the greatest music on earth.

Sincerely,
FRED M. LEIPER.

AUGUST LAUKHUFF OPENS SALES OFFICE IN AMERICA

August Laukhuff of Weikersheim, Germany, in the American zone, manufacturer of organs, pipes and parts, has established a sales company in the United States to assist in the sales and promotion of its products. The Laukhuff firm is well known among builders in the United States, many of whom it has served for several decades. The concern was established in 1823. Organs by the firm have been installed in more than thirty countries. At the present time the company is owned and managed by the brothers Wilhelm Laukhuff and Otto Laukhuff. Wilhelm Laukhuff has visited the United States on a number of occasions, his last visit being in the spring of this year.

The August Laukhuff Sales Company of Upper Montclair, N. J., is the established representative for the United States, Canada and Alaska and has been set up to assist in quotations to meet the requirements of the wholesale trade. The factory in Weikersheim employs more than 250 craftsmen and manufactures consoles, windchests, pipes, blowers, rectifiers and casework.

INVITATIONS ARE BEING extended to ministers and the organizational personnel of churches of all denominations to see and hear without cost to them the new features at the second annual international churchman's exposition, scheduled for the Chicago Coliseum Oct. 6-9.

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Christmas Choral Issues

By JAMES S. DENDY, MUS. B.

Paul F. Laubenstein has a practiced and skillful hand at writing Christmas carol tunes. We always count ourselves fortunate that he includes us among those who receive his Christmas card, which consists of a carol composed for his friends. Whether his "O Sing We All Noel," just published by J. Fischer, appeared originally on a Christmas card we do not know, but we do know that it took less than five minutes to decide to obtain it for my choir. It is short and the music is uncomplicated, with verses in unison and a six-measure chorus for SATB (some *divisi* for bassses and altos).

The next number to command attention in an assortment just received was Lloyd Pfautsch's "Puer Nobis" (Birchard). Here is a Christmas anthem which is really out of the ordinary run and which shows musical imagination. And it is not difficult to sing. Half is unison; half in four parts. The unison section derives its interesting character mainly from the changes in rhythmic impulse. There is a short organ interlude with a solo passage to be played by a flute or oboe, but which may easily be handled on another organ manual. The climax is achieved through the use of dissonance and parallel motion in the parts.

There are two attractive lullabies. The tune of Jean Slater's "Lullaby of the Virgin Mary"(Canyon) is just as fascinating and appealing as the artistic block print on its cover. This twenty-two measure number is for unison voices, but it also would make a lovely solo. The melody is "modern" in character, but it could be grasped by a children's choir. The other lullaby is an edition of the Gatty-Waddington "Come to the Manger" from the press of J. Fischer.

Five new numbers are for women's or girls' choirs. John W. Work has made an SA arrangement of the famous spiritual "Go Tell It on the Mountain" for Galaxy. "In David's Town," a French carol arranged by Robert Elmore and Robert B. Reed for SATB, has been published for SSA by J. Fischer. Birchard has issued these: "There's a Song in the Air," SSA, Henry Overley; "Mary's Lullaby to the Infant King," SA or unison, Richard Warner; "The Spruce Tree Carol," Warner, SAA. All three of these will be of interest to those directing choirs of women's voices.

Franklin E. Perkins' "All They from Saba," for SATB (Canyon), is a refreshing setting of that well-known text. The anthem runs to eight pages. There is a fugal section in the middle and the climax is thrilling, with very spicy harmonies. J. Fischer has issued "Glory to God in the Highest" from Elmore's "The Incarnate Word" in octavo. Most readers of THE DIAPASON will know of this number, but if they have not seen it they should certainly procure a copy. The same publisher has issued two numbers from Clokey's "The Word Made Flesh," previously reviewed in this column. They are: "Nowell" and "Two Kings." Also from Fischer, Kathryn Hill Rawls' carol "O Thou Joyful Day," for SA with TB in unison, may be used both for Christmas and Easter by a slight change in wording, which is indicated. It is a well-written "praise" anthem.

Galaxy offers a TTBB arrangement of "Greensleeves" ("What Child Is This?") by Channing Lefebvre. Directors of male choruses will be pleased to have this carol arranged by such a competent hand. Roberta Bitgood's "Christ the Lord Is Born," from the same publisher, is an arrangement of a Mexican carol. It will be particularly good for youth choirs. "Rise Up, All Men, and Crown Him King," by Mary Weaver (also Galaxy), is based on a "bell theme." It is not difficult and will produce a fine effect. Both the Bitgood and the Weaver are for SATB.

ASCENSION CHURCH, N.Y., OFFERS A CAPPELLA ANTHEM PRIZE

The Church of the Ascension in New York City will again this year sponsor a competition for a new musical composition to be performed at the 1954 Ascension Day festival service. Composers are invited to submit a work not previously published or performed in public for unaccompanied mixed voices. The deadline for entries is March 15, 1954. Further information about the contest may be obtained by writing to: Secretary, Anthem Competition, 12 West Eleventh Street, New York 11, N. Y.

GEORGE FAXON TO DEDICATE KILGEN ORGAN IN LANSING

The three-manual Kilgen organ installed in the Plymouth Congregational Church of Lansing, Mich., will be opened with a recital Nov. 4 by George Faxon, organist and choirmaster of St. Paul's Cathedral, Boston, and head of the organ department of the New England Conservatory of Music. The instrument was described in the November, 1952, issue of THE DIAPASON. The organist and choirmaster of Plymouth Church is Richard E. Klausli.

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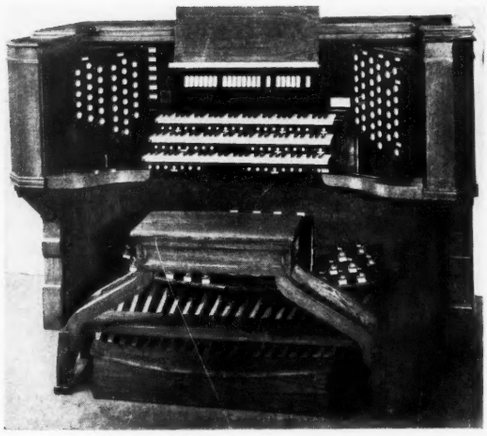

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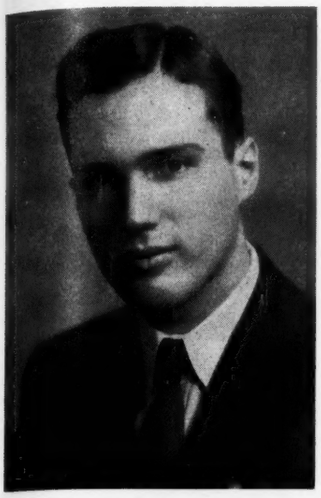

WILLIAM A. HERRMANN, Jr., M. A., has been appointed organist and choir director of Wellesley College, Wellesley, Mass. Mr. Herrmann was most recently connected with the Flatbush Presbyterian Church in Brooklyn, N. Y., and also served the First Presbyterian Church of Staten Island and Janes Methodist Church, Brooklyn. He has also been a member of the Barnard and Columbia College music faculties.

Mr. Herrmann received both his B.A and M.A. degrees at Columbia and is a candidate for the Ph.D. in music at that university. His organ instruction was received from Seth Bingham and Carl Weinrich and his teachers in conducting were Rudolph Thomas and Peter Wilhousky. For three years Mr. Herrmann served as assistant to the director of the Columbia University chorus, Jacob Avshalomoff, and was faculty advisor to several student musical organizations at Barnard.

At Wellesley Mr. Herrmann will direct a choir of 140 women, will play at chapel services and teach three courses in music history.

CHOIR OF ST. PAUL'S BEGINS U. S. TOUR; OCTOBER SCHEDULE

The choir of St. Paul's Cathedral, London, England, which opened a two-months tour of the United States Sept. 30 at the Cathedral of St. John the Divine in New York City, has forty engagements in this country. There are thirty boys and eighteen men in the group. The organist, Dr. John Dykes Bower, accompanied the choir.

Appearances of the choir in Ooctober as scheduled as follows: Oct. 1, Baltimore, Md.; Oct. 3, Lancaster, Pa.; Oct. 6, Washington, D. C.; Oct. 7, Philadelphia; Oct. 8, Pottsville, Pa.; Oct. 10, Milford, Conn.; Oct. 11, Boston; Oct. 12, Hartford, Conn.; Oct. 13, New Haven, Conn.; Oct. 14, Wellesley, Mass.; Oct. 15, New London, Conn.; Oct. 16, Oneonta, N. Y.; Oct. 18, Montreal, P. Q.; Oct. 19, Sherbrooke, P. Q.; Oct. 20, Kingston, Ont.; Oct. 21, Hamilton, Ont.; Oct. 22, Ottawa, Ont.; Oct. 25, Buffalo, N. Y.; Oct. 26, State College, Pa.; Oct. 27, Akron, Ohio; Oct. 28, Cleveland, Ohio; Oct. 30 East Lansing, Mich.; Oct. 31, Chicago, at Orchestra Hall.

ORGAN PUPILS OF WILSON KING gave a recital Aug. 11 at the Second Baptist Church in Hampton, Va. Those participating were students at Mr. King's piano studio who have studied organ through the summer months in order to assist in the music at their churches.

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CH 80	Lo, How a Rose E'er Blooming — Sateren	.20
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BA 7	O Holy, Blissful Night — Ed. Buszin	.18
BA 32	Now Sing We, Now Rejoice — Bach (Acc.)	.20
BA 17	The New Born Child — Praetorius	.15
BA 6	Glory to God in the Highest — Ed. Buszin	.18
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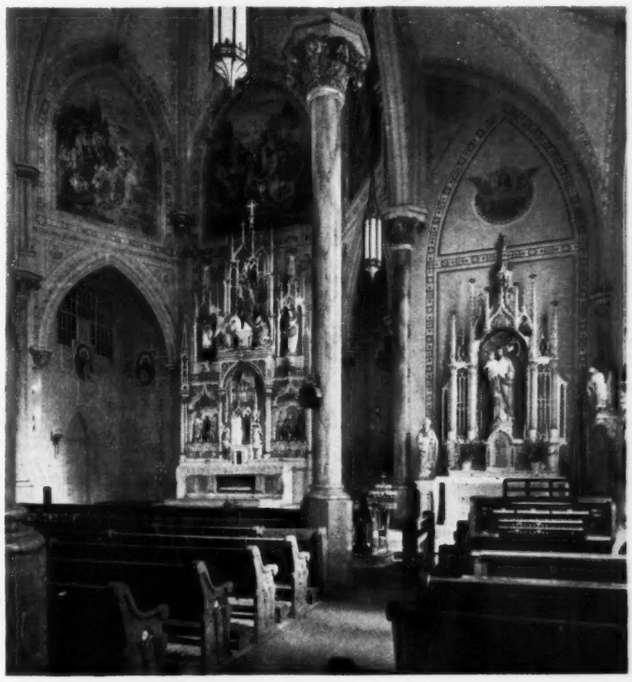

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Presbyterian Edifice in New Jersey Town Is Remodeled to Accommodate Three-Manual Organ—The Specifications.

A large three-manual Casavant organ is to be dedicated Nov. 15 at the Presbyterian Church of Westfield, N. J., where Richard W. Litterst is minister of music. This historic church was organized in 1728 and the present edifice was erected in 1865. Extensive changes have been made in the building to provide space for the installation and to accommodate a choir of more than fifty voices.

The stoplist of the new instrument is as follows:

GREAT ORGAN.
Double Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Cymbale, 3 ranks, 183 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.
Bourdon, 16 ft., 68 pipes.
Diapason, 8 ft., 68 pipes.
Gedeckt, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 68 pipes.
Flute Dolce, 8 ft., 68 pipes.
Acoline, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Traverse Flute, 4 ft., 68 pipes.
Salicet, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 5 ranks, 305 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Clarion, 4 ft., 61 pipes.

CHOIR ORGAN.
Geigen Principal, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Quintadena, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Unda Maris, 8 ft., 68 pipes.
Fugara, 4 ft., 68 pipes.
Flute d'Amour, 4 ft., 68 pipes.
Nazard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.

PEDAL ORGAN.
Contra Bourdon, 32 ft., 32 pipes.
Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 12 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Gedeckt, 8 ft., 12 pipes.
Choral Bass, 4 ft., 32 pipes.
Sesquialtera, 4 ranks, 128 pipes.
Trombone, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

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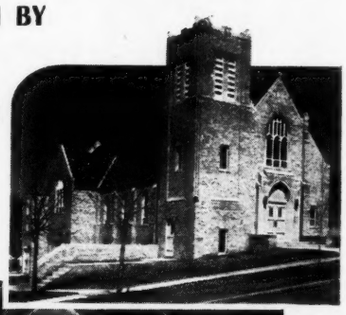

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Programs of Recitals

Mildred Colt Robertson, Rochester, N. Y.—Beginning a series of recitals on the four-manual Skinner organ in the Masonic Temple Auditorium, Mrs. Robertson played the following program Sept. 24: "Uns ist ein Kind geboren", Bach-Phelps; "Vater unser im Himmelreich" Buxtehude; "Liebster Jesu" Bach-Purvis; "Psalm 18" Marcello; Canzonetta, Foote; "Corrente," Frescobaldi; "Cathedral at Night" Marriott; Voluntary on the One-hundredth Psalmtune", Purcell.

Thomas P. Frost, Pittsfield, Mass.—As a farewell before leaving for service in the army Mr. Frost gave a recital Sept. 9 at the First Methodist Church. More than 250 people were present and an offering of $100 was given to the organ modernization fund. The members of the choir presented a recording of Bach's "St. Matthew Passion" to Mr. Frost. The program was as follows: Trumpet Voluntary, Purcell; Partita on "Jesus, Joy of Man's Desiring," Pachelbel; Aria from Concerto 10, Handel; Concerto in A minor, Vivaldi-Bach; Three Chorale Preludes and Toccata and Fugue in D minor, Bach; Three Chorale Preludes, Brahms; "Greensleeves," Purvis; Chorale in A minor, Franck.

Francis E. Aulbach, Oak Park, Ill.—A recital was played by Mr. Aulbach Sept. 20 at the House of God, Mooseheart, Ill. The program was as follows: Allegro from Symphony 6, Widor; "Divinum Mysterium," Purvis; "Starlight," Karg-Elert; Prelude and Fugue in A minor, Bach; "The Trophy," Couperin; "The Fifers," d'Andrieu; "Miniature Overture," Tschaikowsky; "The Squirrel," Weaver; "Carillon de Westminster," Vierne.

David Craighead, Los Angeles, Cal.—Mr. Craighead gave a vesper recital Aug. 23 at the Westwood Community Church. He was assisted by Mrs. Craighead, who played the carillonic bells, and Olive Mae Pierce, soprano. Organ numbers were: Andante and Variations from Sonata 6, Mendelssohn; Fantasie in G, Bach; "O World, I Now Must Leave Thee" and "My Heart Abounds with Pleasure," Brahms; "Speranza," Elmore (with bells); Finale from Symphony 6, Vierne.

Max Miller, F.A.G.O., Boston—The Long Beach Chapter of the A.G.O. sponsored Mr. Miller in a recital Sept. 1 at the First Baptist Church. His program was as follows: Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; Prelude and Fugue on a Theme of Vittoria, Britten; Partita on "O Man of Grief, Remember Me," Miller; Chorale No. 1, Sessions; "Elegy," Thalben Ball; Canon in C and Fugue on "B-A-C-H," Schumann; Andante, Darke.

Robert R. Zboray, Washington, D. C.—Mr. Zboray, who is organist and choir director at Good Shepherd Lutheran Church, Alexandria, Va., will give an organ recital Oct. 4 at the Washington Cathedral. His program will be as follows: "Good News from Heaven the Angels Bring," Pachelbel; Prelude and Fugue in B minor, Bach; Prelude, Fugue and Variation, Franck; Pastorale, Vierne; Toccata, Sowerby. Mr. Zboray will be heard Oct. 11 at the church where he is organist.

Paul S. Pettinga, Grand Rapids, Mich.—Mr. Pettinga played Aug. 26 at Calvin College, Grand Rapids. The program: "Psalm 19," Marcello; "Was Gott thut, das ist wohlgethan," Kellner; Largo, Veracini; "Ein feste Burg," Walther; Sinfonia on "Wir danken dir," Two Chorale Preludes and Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Psalm Prelude, Howells; Prelude on "Bangor," Noble; Two Movements from "Stations of the Cross," Dupré; Finale from Symphony 1, Dupré.

Wallace Seely, A.A.G.O., Seattle, Wash.—Mr. Seely gave a recital Aug. 23 at the University Christian Church, where he was substitute organist during the summer. He played: Allegro Vivace from "Water Music," Handel; Sarabande from Sixth 'Cello Suite, Prelude and Fugue in E minor and "Jesus, Joy of Man's Desiring," Bach; Sonata 2, Mendelssohn; Noel in G, d'Aquin; Adagietto, McKay; "Piece Heroique," Franck; "Distant Chimes," Snow; "In Paradise," Mulet; "The Mist," Gaul; Toccata, Boellmann.

J. Max Kruwel, Kansas City, Mo.—Mr. Kruwel gave vesper recitals at a convention of the United Student Christian Council held Sept. 14 to 18 at Northwestern University, Evanston, Ill. Included on his programs were: "In Thee Is Joy," "If Thou but Suffer God to Guide Thee" and Fantasie in F minor, Bach; Sonata I, Mendelssohn; Chorale in A minor, Franck; "Song of the Basket Weaver," Russell; "Autumn Sketch," Brewer; "Tranquility" and Variations on "Gordon," Kruwel.

Paul J. Sifler, New York City—The following numbers were played by Mr. Sifler at St. Paul's Chapel of Trinity Parish on Wednesdays in September: Ten Fugues Based on Gregorian Magnificat Melodies, Pachelbel; "Comes Autumn Time," Sowerby; Prelude and Fugue in B minor, Bach; "The Soul of the Lake," Karg-Elert; "Outburst of Joy," Messiaen; Prelude and Fugue in C minor, Bach; Arioso, Sowerby; "Jack Frost," La Montaine; "L'Orgue Mystique," Tournemire; Sinfonia, Cavatina and Three Hymn Variants, Sifler; Nocturne and Passacaglia and Fugue, Sifler; Fugue in A, Scarlatti; Three Movements from "Sei Fioretti," Tournemire; Prelude and Fugue in E flat, Bach.

John Hamilton, Wenatchee, Wash.—Mr. Hamilton was heard in a recital Aug. 30 at the First Presbyterian Church. He was assisted by Linda Just, violinist. Organ numbers were as follows: Prelude and Fugue in B minor and Sinfonia to "God's Time is Best," Bach; "The Trophy," Couperin; "The Fifers," d'Andrieu; Sonata 6, Mendelssohn; Chromatic Study on "B-A-C-H," Piston; "Greensleeves" and "Rhosymedre," Vaughan Williams; "Westminster Carillon," Vierne.

James Walter Hanosh, Aurora, Ill.—Mr. Hanosh, who is a pupil of Miss Clara Wilson, gave a recital Aug. 30 at the New England Congregational Church. His program was as follows: "Te Deum Laudamus" and "O Lord to Me, Poor Sinner," Buxtehude; Prelude in G major, Bach; Three Chorale Preludes, Brahms; "Rhosymedre," Vaughan Williams; "Carillon," Sowerby; Scherzo in G minor, Bossi; "Softly along the Road of Evening," Maekelberghe; Improvisation, Verrees.

Wilber L. Northington, Jackson, Tenn.—Historic Lane College presented Mr. Northington in a pre-commencement recital Aug. 8. He played the following program: "Psalm XIX", Marcello; "Jesu, Joy of Man's Desiring", Bach; Toccata and Fugue in D minor, Bach; Sixth Sonata, Mendelssohn; Sortie, Franck; "Carillon," DeLamarter; Toccata, Widor.

Elmer A. Tidmarsh, Mus. D., Schenectady, N. Y.—The following program will be played by Dr. Tidmarsh Oct. 4 at the Union College Chapel: Trumpet Tune, Purcell; Aria, Lotti; Gavotte, Martini; "Soeur Monique," Couperin; Gavotte from "Temple of Glory," Rameau; Passacaglia and Fugue in C minor, Bach; "Mirage," Falcinelli; "Clair de Lune," Debussy; "Ballet," Debussy; "Hymn to the Sun," "Divertissement" and "Carillon de Westminster," Vierne.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For his recital Sept. 7 at the Spreckels organ pavilion Mr. Brown chose: Prelude and Fugue in C minor, Bach; Six Versets on the Magnificat, Franck; Sonatina, Rasbach; Operetta Selections, Lane; Four Mazurkas, Chopin; Two Selections from "Montezuma," Stewart.

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CHICAGO, OCTOBER 1, 1953

All items of news, as well as requests for changes of address, should be sent directly to the office of THE DIAPASON, 25 *East Jackson Boulevard, Chicago* 4. *Letters mailed to the American Guild of Organists in New York that are intended for* THE DIAPASON *are delayed and make it necessary for the Guild office to go to the trouble of passing them on to us.*

A.G.O. reports which deal with events more than a month in the past, or which are not legible to the printers, or which fail to give the date of the meetings or recitals recorded, cannot be printed.

The Organ and the Bar

Vacation time is a period devoted not alone to rest but to the opportunity for thought on subjects for which one is too busy while leaning over a desk. The purr of an automobile motor seems especially conducive to cogitation.

So one vacation-bound organist thought of many things as he went along his way to relative coolness and real rest. He thought of the exalted nature of his profession, of the privilege of lifelong service to the church and of taking an important part in its service, of the beauty of the organ and its music, of the fine associations offered to the church musician with men of kindred spirit, etc., etc.

Then suddenly, in the quiet of the northern woods, there loomed up a large sign—larger than the many roadside "stop" and "slow" signs and the variety of warnings to the speeder. It read: "Organ music nightly at the _____ Club". And presumably because organ music might not be a sufficient lure, we read further: "Beer, wine and liquor". We had known for many years that liquor and gasoline do not mix but somehow never learned that liquor and organ music could mix. Evidently they can, though what little knowledge we possessed on the subject convinced us that the liquor overcame the organ music—or the maker of it—and created something that made one wonder whether it was the instrument or the person at the console who was under the influence of that other attraction. It is well known that the music of the organ does much to draw people to church; there is food for thought in the theory that it serves likewise to draw customers to a tavern bar.

But soon we came to our destination for the day. Our stomach responded to the terse and forceful sign which read "Eat" and we forgot all about anything else over a good dinner—sans organ music and, probably because of an immediate scarcity of nickels among the diners, sans that other musical offender, the jukebox.

Now that the vacation is over one is too busy and too happy in the recollection of the beauties of nature to entertain unpleasant thoughts about so-called organ music by day or night in any of the country's saloons.

REBUILT ORGAN COMPLETED IN SHREVEPORT, LA., CHURCH

The First Presbyterian Church of Shreveport, La., where Norman Z. Fisher, M.S.M., is minister of music, has had its sanctuary organ completely rebuilt and a new instrument has been installed in the chapel. The Skinner organ of twenty-eight ranks, constructed in 1925, was rebuilt by the Aeolian-Skinner Organ Company. This work was completed in February and Mr. Fisher played the dedicatory recital, assisted by the sanctuary choir.

Under the sponsorship of the North Louisiana Chapter of the American Guild of Organists George Markey and George William Volkel appeared in recitals on the instrument, which is now believed to be one of the largest in Louisiana. The partition separating the pulpit from the choir loft was removed so that the centered console could be visible to all.

The resources of the organ are as follows:

GREAT ORGAN.

Bourdon, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 rks., 244 pipes.
Cymbel, 3 rks., 183 pipes.

SWELL ORGAN.

Stopped Diapason, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Voix Celeste, 2 rks., 8 ft., 146 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 4 rks., 244 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe d'Amore, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

English Claribel, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Spitzprinzipal, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tierce, 1⅗ ft., 61 pipes.
Harp.
Celesta.
Tremulant.

PEDAL ORGAN.

Contre Basse, 16 ft., 32 pipes.
Bourdon (Great), 16 ft., 12 notes.
Gemshorn (Choir), 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Choral Bass, 4 ft., 32 pipes.
Mixture, 3 rks., 96 pipes.
Bombarde, 16 ft., 12 pipes.
Fagotto (Swell), 16 ft., 12 pipes.
Bombarde, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

In July the Aeolian-Skinner Organ Company installed the two-manual organ in the new Glassell Memorial Chapel, which has a seating capacity of 250. There is a divided chancel which will seat twenty-four choristers.

Collaborating in the design and voicing of this organ were G. Donald Harrison and Roy Perry. Installation of both instruments was done by T. J. Williams and Mr. and Mrs. J. C. Williams of New Orleans.

MURPHREE RECOVERS AFTER OPERATION; GIVES RECITALS

Claude Murphree, F.A.G.O., has recovered fully from an eye operation Aug. 15 and has returned to his teaching duties at the University of Florida in Gainesville. Mr. Murphree underwent the operation at the Touro Infirmary in New Orleans and after a week in the hospital went to the home of his sister in Gadsden, Ala., to recuperate. By Aug. 30 he was able to play a recital at the Methodist Church in Columbiana, Ala.

Mr. Murphree was heard in a recital Sept. 13 at the Church of St. Michael and All Angels, Anniston, Ala. His program was as follows: Prelude and Fugue in F minor, Bach; "Carillon," Sowerby; "Burlesca," Baldwin; "Song of the Clock," Urseth; "Song of Joy," Langlais; "Grande Piece Symphonique," Franck.

Comments of Yesteryear

[*Reprinted from the issue of* THE DIAPASON *of Oct.* 1, 1938.]

Romance of Organ Wind.

When we take a few moments off from the busy rush to look back into the past we realize the fascination of history. The majority of our readers are no doubt a little like Lot's unfortunate wife and read the column devoted to recalling events of twenty-five and ten years ago on this page. These readers saw a short paragraph in the June issue recording the death of Ira Hobart Spencer in April, 1928.

To our younger readers this did not bring up any memories, for they are accustomed to steady and sufficient organ wind and never have known the annoyances of the day when it was provided through exertion of muscle and when the human element had to be reckoned with by every organist. The majority of them do not even recall the uneven pulsations of the water motor, which was a great improvement in that it was not human. The older men, whose career at the organ goes back at least forty or fifty years, if their memories are good, do not even yet take wind in the pipes for granted. They remember when one had to be gracious to the blower; when that functionary often was more temperamental than the organist; when it always took two to play and perfect teamwork was not easy to achieve. Those were the days when so many good stories were told of blowers who did not do their part efficiently, who went to sleep, who imbibed too freely, or who never overlooked an opportunity to make it clear to the organist that without the wind they stirred up the most talented efforts of the man at the keyboard were in vain. The stories still survive, and so do some of the old blowers, as proved by the Guild of Former Organ Pumpers, which has a dinner in one city or another at intervals to prove "that not all successful men had their start in life selling newspapers."

Mr. Spencer was a leading figure in all three eras of providing organ wind—manual, hydraulic and electrical. As a youth he pumped the organ in church. Tiring of hard labor at the bellows handle, he devised a crude but nevertheless efficient water motor to do his work while he sat by; but when the church authorities discovered the thing he lost his job. In 1892 Mr. Spencer developed the Spencer water motor, which proved very successful, and at that time was a decided forward step. In fact, a number of these water motors are still in use in some of the smaller churches. Following the water motor, there was developed the differential duplex rotary motor, and then came piston blowers. These were usually driven by a water or electric motor.

With the growing use and availability of electricity, several methods were designed for providing electric motor drives for organ blowing. Where direct current was available, the feeder bellows were driven through a medium of belting, counter-shafting, sprockets, etc., by a motor, the speed of which was controlled by a rheostat. When alternating current was furnished, this arrangement could not be used, and it was in response to the demand for a satisfactory means of alternating current motors that the fan blower was constructed, and in this field Mr. Spencer was a pioneer as the designer of the Orgoblo. The original fan blowers were crude machines compared with the much improved and perfected construction which is used on present-day equipment.

That the method of providing the indispensable breath of life, as necessary to organ music as the well-voiced pipe, has undergone as much improvement as the other mechanical features of the organ in the last half-century is illustrated by the fact that whereas organ blowing was a matter of one-man power in the days of old, today we have many organ blower installations running from fifteen to fifty horsepower.

The memory of Ira Hobart Spencer should be honored by the organ world along with the great builders of organs.

DR. NORMAN COKE-JEPHCOTT RETIRES AT N. Y. CATHEDRAL

Dr. Norman Coke-Jephcott, organist and choirmaster at the Cathedral of St. John the Divine in New York for the past twenty-one years, retired Sept. 1.

A native of Coventry, England, he received an F.R.C.O. degree in 1911 (Turpin Prize); F.A.G.O. (*ad eundem*), 1912; F.C.O.O. (*ad eundem*), 1945; honorary degree of doctor of music, Ripon College in 1945, and honorary F.T.C.L. in 1947.

Before going to the New York cathedral in 1932 he was assistant organist at Trinity Church, Coventry, and organist at Holy Cross Church, Kingston, N. Y., After coming to the United States he was at the Church of the Messiah, Rhinebeck, N. Y., and Grace Church, Utica. A prolific composer, he has written for the organ, as well as anthems. In the former category are "Miniature Trilogy," Variations and Fugue on a Theme by Beethoven, Symphonic Toccata; in the latter, "When Wilt thou Save the People," "Te Deum in C," "Surely the Lord Is in This Place," "Before the Ending of the Day," "Blest Are the Pure in Heart" and others.

Looking Back into the Past

Forty years ago the following news was recorded in the issue of Oct. 1, 1913—

Lynnwood Farnam left Montreal after a holiday trip to France to take up his new duties as organist and choirmaster of Emmanuel Church, Boston.

Hugo P. Goodwin returned to Chicago after a year of study with Widor in Paris. Herbert E. Hyde at the same time returned from Europe and resumed his post at St. Peter's Episcopal Church, Chicago.

The battle over movable and immovable combinations continued in the columns of THE DIAPASON and those who took part in the October issue included the Rev. J. H. Burn of Scotland, Clifford Demarest and Ernest M. Skinner.

• • •

Twenty-five years ago the following news was recorded in the issue of Oct. 1, 1928—

Atlantic City, N. J., authorized an expenditure of $300,000 for an organ for its huge convention hall. State Senator Emerson L. Richards was commissioned to design the instrument and it was stated to be the largest in the world.

The National Association of Organists held its twenty-first annual convention at Portland, Me., beginning Aug. 28. The convention came to a close with a banquet at which one of the speakers was Cyrus H. K. Curtis, the publisher. Reginald L. McAll was re-elected president of the association.

The Canadian College of Organists held its annual convention at Ottawa, Ont., Aug. 28 to 30 with Ernest MacMillan, F.R.C.O., the president, presiding.

Mrs. Annette Middelschulte, wife of Dr. Wilhelm Middelschulte and herself a prominent organist of Chicago, died Sept. 1 after a long illness. One of the positions held by Mrs. Middelschulte was that at the First Presbyterian Church of Evanston.

The month of October yielded the usual number of specifications of large four-manual organs. Among those presented were: A Pilcher for the Louisville Memorial Auditorium; a Welte-Mignon for St. Paul's Presbyterian Church, Philadelphia; a Möller for the First Presbyterian Church of Wooster, Ohio; an Austin for St. Patrick's Church at Binghamton, N. Y., and a Möller for the Washington Congregational Church at Toledo, Ohio.

• • •

Ten years ago the following news was recorded in the issue of Oct. 1, 1943—

The annual convention of the Canadian College of Organists, held in Toronto Aug. 30 and 31, drew a representation of most encouraging proportions despite the war.

Will R. Cornelius, the veteran California organist who long has presided over the organ in Al Malaikah Shrine Temple, Los Angeles, celebrated his eighty-fourth birthday June 19 by presenting a program for the Masons and their friends, including many army and navy men.

Mr. and Mrs. Samuel Francis Parzibok of Vinton, Iowa, announced the marriage of their daughter, Frances Maurine, to Barrett Spach, organist and director at the Fourth Presbyterian Church, Chicago. The wedding took place Aug. 27 at the Fourth Church.

ST. PAUL'S CHURCH, BROOKLYN, APPOINTS STUART M. GARDNER

Stuart M. Gardner of West Hartford, Conn., has been appointed organist and choirmaster of St. Paul's Episcopal Church, Flatbush, Brooklyn, N. Y. Since 1946 he has held a similar position at St. Paul's on-the-Green, Norwalk, Conn., where he directed a choir of men and boys as well as a girls' choir. For six years he was the conductor of the Norwalk Chamber Ensemble, a group of amateur musicians organized by Mr. Gardner and heard throughout New Haven and Fairfield Counties.

Mr. Gardner received the bachelor of music degree from Westminster Choir College in 1947 and while organist at the Norwalk church he took work leading to degrees of bachelor of music and master of music at Yale University. He has studied the organ with Alexander McCurdy, Claire Coci and Luther Noss.

At the Brooklyn Church Mr. Gardner will conduct a choir of men and boys and the Sigma Sigma Liturgical Choir, a group of women and girls specializing in plainsong.

MARCHAL IN SIX RECITALS AT UNIVERSITY OF ILLINOIS

André Marchal will play a series of six recitals on the campus of the University of Illinois under the auspices of the school of music and the university concert and entertainment board. Intended primarily as a survey project for organ students and professional organists, the overall plan, as worked out with Mr. Marchal by Professors Russell H. Miles and Paul S. Pettinga, is as follows: Sept. 27, French composers (1531 to 1925); Oct. 4, predecessors of Bach in Europe; Oct. 18, Bach; Nov. 1, Franck (includes the three Chorales); Nov. 15, romantic and early modern composers; Nov. 22, contemporary French composers.

The recitals will be played on the four-manual Casavant in the University Auditorium at 4 p.m. No tickets of admission are required.

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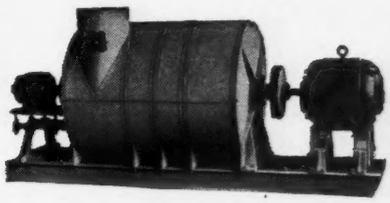

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300—Rejoice and Sing ..... *Bach*
301—Beside Thy Cradle ..... *Bach*
302—Break Forth O Beauteous Light ..... *Bach*
303—Now Raise Your Happy Voice ..... *Bach*
304—The Shepherds Keep Their Flocks ..... *Bach*
305—From Heaven Above ..... *Bach*
317—All Glory Be to God ..... *Decius*
331—The Great Day of the Lord ..... *Martin*
334—Behold, I Bring You Good Tidings ..... *Goss*
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New First Presbyterian Edifice Will Cost $1,500,000—Stoplist of Instrument Prepared by Goodsell Slocum, the Organist.

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The stop specification is as follows:

GREAT ORGAN.

Dulciana, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Quint, 2⅔ ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Cymbale, 3 rks., 183 pipes.

SWELL ORGAN.

Rohrflöte, 8 ft., 68 pipes.
Gambe, 8 ft., 68 pipes.
Gambe Celeste, 8 ft., 68 pipes.
Principal, 4 ft., 68 pipes.
Flute Harmonique, 4 ft., 68 pipes.
Nazard, 2⅔ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Plein Jeu, 3 rks., 68 pipes.
Cromorne, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Schalmei, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Concert Flute, 8 ft., 68 pipes.
Erzähler, 8 ft., 68 pipes.
Erzähler Celeste, 8 ft., 56 pipes.
Koppelflöte, 4 ft., 68 pipes.
Fugara, 4 ft., 68 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Bassethorn, 8 ft., 68 pipes.
Trompette Harmonique, 8 ft., 68 pipes.
Tremulant.

POSITIV ORGAN.

Quint Flute, 8 ft., 68 pipes.
Nachthorn, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Nasat, 1⅓ ft., 61 pipes.
Flute, 1 ft., 61 pipes.
Cymbel, 3 rks., 83 pipes.
Tremulant.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Dulciana (from Great), 16 ft.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Dulciana (from Great), 8 ft.
Quint, 5⅓ ft., 32 pipes.
Super Octave, 4 ft., 12 pipes.
Nachthorn (from Positiv), 4 ft.
Bourdon, 4 ft., 12 pipes.
Quint, 2⅔ ft., 12 pipes.
Nachthorn (from Positiv), 2 ft.
Posaune, 16 ft., 32 pipes.
Cromorne (from Swell), 16 ft.
Posaune, 8 ft., 12 pipes.
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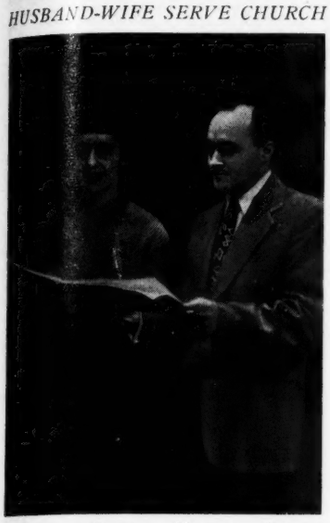

JEAN AND RAPHAEL VALERIO, ministers of music at Plymouth Congregational Church, Seattle, Wash., form a successful combination of husband and wife. Mr. Valerio, the choirmaster, holds a master's degree from the American Conservatory of Music, Chicago, and a degree in composition from the Juilliard School of Music. While serving his country four and a half years he saw overseas duty. Composition has been holding his attention in addition to his conducting and piano work.

Mrs. Valerio, the organist, holds an M. S. degree in organ from Juilliard and is an A.A.G.O. David McK. Williams, Vernon de Tar and Claire Coci are among her teachers. After a recital in St. James' Church, Florence, Italy, *Il Nuovo Corriere* said: "One felt her full possession of the technical means and the maturity of expression."

This year the Valerios have presented the Haydn "Creation" and the Bach Cantata No. 6, "Bide with Us," and the Bach motet No. 3, "Jesu, Priceless Treasure."

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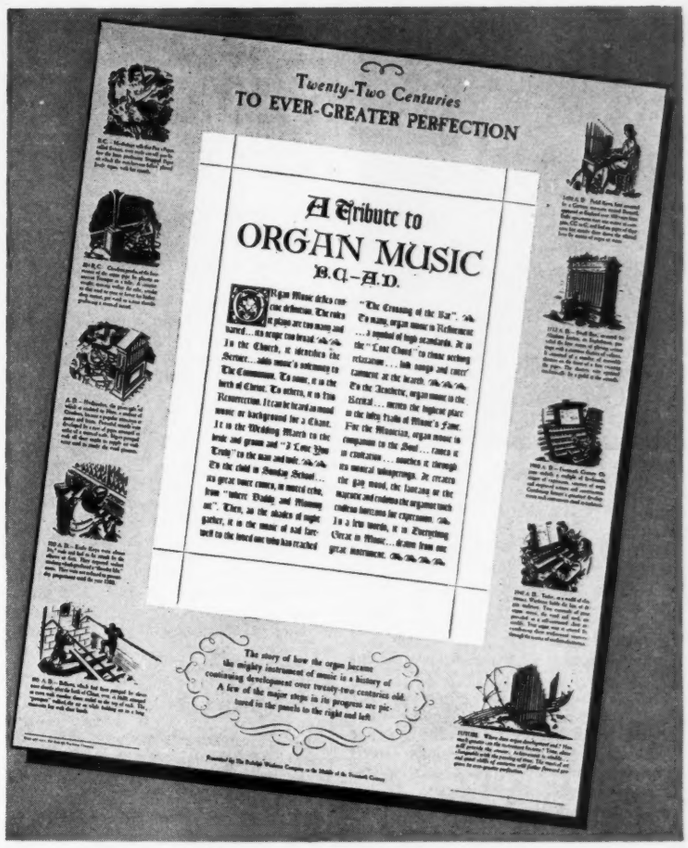

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CREATE CHILDREN'S HYMNAL

TWO ORGANISTS WHO FELT the need for a new kind of hymnal are co-editors of "Hymns for Children and Grownups," a new illustrated book which is to appear this month. The publishers are Farrar, Straus & Young. The editors are Harold W. Friedell, F.A.G.O., F.T.C.L., organist and choirmaster of St. Bartholomew's Church, New York City, and Lee Hastings Bristol, Jr., L.T.C.L., national publicity director of the American Guild of Organists.

"We felt," Mr. Friedell explains, "that there was a real need for a nondenominational book of hymns for family use that would contain only those hymns which children as well as grownups could understand and enjoy."

In choosing material for the book many hymns (old and new) were first tested on a representative panel of young children between the ages of 6 and 13 to make certain only hymns which children could understand were included. This testing was done last summer at All Saints' Church, Bay Head, N. J.

"After our practice sessions," Mr. Bristol reports, "we actually heard many of the children humming some of the newer tunes on the beach. When we heard that we were convinced we were on the right track."

"Hymns for Children and Grownups," which was chosen as a November book dividend by the Pulpit Book Club, has been enthusiastically endorsed by such church leaders as Bishop Henry Knox Sherrill, Norman Vincent Peale and Ralph W. Sockman.

HARRISBURG, PA., CLERGYMAN DIES AFTER "AUTO" ACCIDENT

The Harrisburg, Pa., organ fraternity was saddened by the death of the Rev. John H. Treder, chaplain of the local A.G.O. chapter. Death came as a result of an automobile accident in which he suffered a broken leg. It became necessary to operate on the leg and he died in the operation.

Mr. Treder was born in East Hampton, Long Island, N. Y., April 14, 1911, and studied at St. Paul's School, Garden City, N. Y., and at the Harrisburg Academy. He was graduated from Pennsylvania State College and from the General Theological Seminary, New York City, in 1938. In 1940 he was ordained as vicar of All Saints' Parish, Hershey, Pa., and of St. Michael's, Middletown, and served these parishes until his death. His father, the late Oscar F. R. Treder, was rector of St. Stephen's Episcopal Church in Harrisburg for a number of years and it was during his boyhood that he sang in the choir of his father's church.

Besides being chaplain of the Harrisburg Chapter, A.G.O., he served the Diocese of Harrisburg as examining chaplain, examining candidates for the ministry; as a member of the youth commission, arranging programs for young people's fellowships, and as secretary of the diocese.

Funeral services were held Aug. 25 in St. Stephen's Episcopal Cathedral with the Rt. Rev. James T. Heistand, Bishop of the Diocese of Harrisburg, officiating, assisted by a younger brother of the decedent, the Rev. Rudolph W. Treder, rector of St. Cornelius' Church, Dodge City, Kan.

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MR. AND MRS. MAX G. MIRANDA RETIRE TO ST. PETERSBURG

Mr. and Mrs. Max G. Miranda, who for the last six years have taught at Rocky Mountain College and directed the music at the First Congregational Church in Billings, Mont., have retired and moved to St. Petersburg, Fla. Mr. Miranda was chairman of the division of humanities and head of the music department at the college and Mrs. Miranda taught voice and directed choral groups there. At the church Mr. Miranda played the organ and his wife directed six choirs.

Mr. Miranda holds the bachelor of music and bachelor of arts degrees from Northwestern University and he was awarded a master of arts in music by the University of Wisconsin. He is an associate of the A.G.O. Mr. Miranda also studied at the American Conservatory in Fontainebleau, France, and at the Mozarteum in Salzburg, Germany. He began his professional career as director of the South Bend, Ind., Conservatory of Music and Dramatic Arts, a position he held for five years.

More than thirty years ago Mr. Miranda married Erma Hoag. She holds the bachelor of music degree from Northwestern University and spent two seasons studying in Europe. For twenty years the Mirandas were at Beloit College, where he headed the music department and was college organist and she headed the voice department. They then went to Lincoln College, where they served six years. The Mirandas became associated with Rocky Mountain College after a two-year period at the Presbyterian Church in Wayne, Pa.

The Mirandas plan is to spend part of their time in Florida composing and writing. Mrs. Miranda is the composer of an opera which has been produced in Billings.

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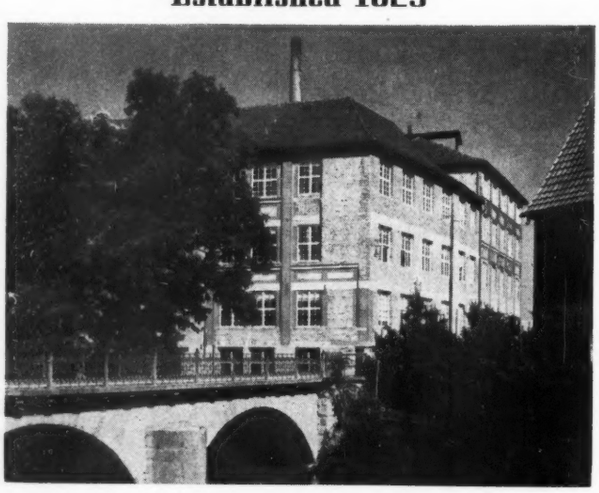

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"PANORAMA OF ORGAN MUSIC" BY ELLSASSER IN OCTOBER

Richard Ellsasser will appear in recital at the Wilshire Methodist Church of Los Angeles the four Sunday evenings of October at 7:30 p.m. Mr. Ellsasser was minister of music at this church for five years prior to his resignation last June. It was here that he played the 250 Bach organ works from memory in a series of twenty-six performances. The present series, entitled "A Panorama of Organ Literature," will embrace compositions from the reign of Louis XIV to the contemporary writings of Bartok, Hindemith and Virgil Thomson.

A program of early organ music will mark the first recital, Oct. 4. It will consist of these works: Trumpet Voluntary, Purcell; "Le Coucou", d'Aquin; Allegro Vivace from Concerto in A minor, Vivaldi; Adagio from Concerto in D minor, Vivaldi-Bach; Fantasie and Fugue in G minor, Bach; Trumpet Tune, Purcell; Gavotte, Wesley; Fourth Concerto, in C, Chorale Prelude, "Heartily I Yearn" and Toccata in F, Bach. A program of nineteenth century romantic organ music Oct. 11 will be made up of these numbers: Fantasie and Fugue in F minor, Mozart; Four Sketches, Schumann; Andante in F major, Mozart; Sonata on the Ninety-fourth Psalm, Reubke.

The offering Oct. 18 will consist of modern French music, as follows: Sonata in D minor, Guilmant; Scherzo from Sixth Symphony, Widor; Pastorale, Milhaud; "Le Banquet Celeste", Messiaen; "Carillon de Westminster", Vierne.

The fourth program, Oct. 25, will be one of modern compositions and will include: Fanfare, Virgil Thomson; Allegro Moderato from Second Sonata, Hindemith; "Soul of the Lake", Karg-Elert; "En Bateau", Debussy-Ellsasser; "En Bateau", Bartok; "Episode", Copland; "Will-o'-the-Wisp", Gordon Balch Nevin; "Icarus", Ellsasser; "La Cathedrale Engloutie", Debussy; Scherzo on Mendelssohnian Themes, Ellsasser.

Mr. Ellsasser's recital schedule includes thirteen performances in California cities in October.

DR. EVELYN HOHF PLACED ON YANKTON COLLEGE FACULTY

Dr. J. Clark Graham, president of Yankton College, Yankton, S. D., has announced the appointment of Dr. Evelyn Hohf to the position of professor of organ and sacred music in the conservatory of music. For the last two years Dr. Hohf has been on the campus of the college as guest professor of organ.

Miss Hohf received both the bachelor of arts *summa cum laude* and bachelor of music degrees from Yankton College. She received the degree of master of music from Northwestern University and earned the doctor of sacred music degree from the Union Theological Seminary School of Sacred Music.

An active member of the American Guild of Organists, Miss Hohf was the organizer and dean of the first Mississippi chapter of the organization. During the last two years she has reorganized the Yankton Choral Union and prepared it for two performances of "The Messiah" and one of "The Creation".

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DR. RICHARD WARNER WINS FINAL PSALM-TUNE AWARD

Monmouth College has awarded the tenth annual Psalm-tune competition prize of $100 to Dr. Richard Warner of Rochester, N. Y. This brings to a close the series of competitions held as a memorial to Dr. J. B. Herbert, an alumnus of Monmouth College who gave up a medical career to devote himself to the composition of sacred music. In observance of the centenniel year of the college a booklet has been published containing the winning tunes for each year and three that won honorable mention in the tenth year.

In the years that the contest was held 5,231 tunes were submitted by 3,862 composers. Most of these came from the United States and Canada, but tunes also were sent in from England, Scotland, Wales, France, Germany, Austria, Turkey, Egypt, New Zealand, Alaska, Brazil and Porto Rico.

Dr. Warner, whose setting of Psalm 150 won this year's prize, was born at Medina, Ohio, in 1908. He holds a bachelor of science degree from the University of Cincinnati, an M.A. from Columbia University and a Ph.D. from the Eastman School of Music. Dr. Warner has headed the music departments at Centre College and Berea College and is now on the staff of the Eastman School of Music. He is organist and choirmaster of St. Paul's Episcopal Church in Rochester. Choral and organ works by Dr. Warner have been published by H. W. Gray, Carl Fischer, G. Schirmer and C. C. Birchard.

Those winning honorable mention this year were Dean Winslow Hanscom, Carl W. Landahl and Leland B. Sateren. The judge was Dr. William Lester, who is one of the music reviewers for THE DIAPASON.

MAESCH SUCCEEDS VETERAN WATERMAN AS CONDUCTOR

LaVahn Maesch has been named director of the Lawrence College Choir to succeed veteran conductor Dr. Carl J. Waterman. Dr. Waterman retired in June after being responsible for choral music at Lawrence since 1910 and founding his widely known choir in 1930. His official retirement came in 1949, but alumni sentiment was so strong that he was retained in an emeritus status until the end of the last college year. It was the first retirement set aside by the board of trustees at Lawrence in more than a century.

Like Dr. Waterman, Mr. Maesch is an alumnus of the college, with a master's degree from the Eastman School of Music. He has been on the staff since 1926 as professor of organ and music literature. He will relinquish his literature teaching to direct the choir, the freshman choir and the Schola Cantorum. Mr. Maesch has been organist and choir director of the First Congregational Church in Appleton and has written a significant number of compositions for voice groups. In the summer of 1952 he was on the faculty of the University of Southern California, where he offered a seminar in choral literature and directed the summer session chorus.

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Letters to the Editor

Clarification by Dr. Einecke.

Santa Barbara, Cal., Aug. 23, 1953—Dear Mr. Gruenstein:

I would like to correct a misunderstanding and misstatement which appeared in the August DIAPASON in regard to the report of the A.G.O. survey which I gave at the regional convention at the University of Redlands in California in June. It was stated that "only 1 percent of the organists of this country, according to the survey, were competent, in that they had little or no complete church music training, etc." I would like to quote the first question which appeared and then give the answer as it appeared on the survey:

Question 1: What subjects are now covered in your seminary, university, college or school relative to the comprehensive music program of the church?

Survey answer: 1 percent have adequate or near adequate full church music training! 90 percent offer only hymnology. Practically none have programs to include complete church music emphasis.

As you will note, this question and answer had nothing whatever to do with the competency of the American church organist. The question of competency was covered in question 5 of the survey and the survey showed that "90 percent reported competent leadership".

I regret that the questions were not published along with the findings of the survey and, I might add, all findings were exactly as expressed by some 300 organist-choirmasters, representing forty-five states of the country.

Cordially yours,
C. HAROLD EINECKE.

[In answer to the foregoing may we say that a "misunderstanding" might have been created by the manner in which the answer to question 1 was worded, in that the answer was intended to say that lack of seminary or college training on certain subjects was prima facie evidence that only "1 percent have adequate or full church music training", etc. There was no "misstatement," as Mr. Einecke asserts, the quotation from the very comprehensive report of the survey, as submitted to THE DIAPASON, being exactly as it appeared in that report.—Editor of THE DIAPASON.]

• • •

Low Estimate of Our Articles.

Glendale, N. Y., Sept. 4, 1953.—Dear Mr. Gruenstein:

I am not writing you out of a desire to see my name in the "Letters to the Editor" column, but because of a deep disturbance caused by the last issue of THE DIAPASON. I don't suppose we should expect scholarly erudition, since this is not the *raison d'etre* of the paper. On the other hand, THE DIAPASON should not be guilty of such an appallingly large number of poorly written, pseudo-scholarly, uninformed articles. I also assume that you cannot be personally responsible for every idea in each article, but I must protest what seems to be the prevailing editorial policy: preference for the conservative view in everything from organ design to aesthetics.

The articles by Mr. Birkby and Mr. Maesch illustrate this policy. The proposition of the former seems to be to "Give 'em slush. It must be beautiful because it's what the people like." Or: "Come weal or come woe, my status is quo."

One of Mr. Maesch's valid points is that the function of service music is not entertainment. Therefore music must be selected with care and a piece which might please must often be rejected because it is actually blasphemous. True, we must begin at the level of musical appreciation of our audience, and this is discouragingly low. However, one of the primary duties of the church musician, and both gentlemen fail to realize it, is education. A person might live contentedly on baby food all his life, but he'd miss the delights of steak.

I have been associated for the past five years with several musical scholars and composers of national and world reputation. Their opinion of organists and church musicians is, with four or five exceptions, incredibly low. Our profession is regarded as unmusicianly, lacking in taste, and even technically inept. They're right. They'll be right as long as organists continue to bury their heads in the sands of Rheinberger, Reubke, celestes, chimes and romantic purple passion.

In the same issue you printed as an advertisement an open letter from Bruce Prince-Joseph which really merited free publication in large letters on the front page. It points the way for our efforts if the organ is ever to attain the prominent position it once held in the world of music. It would be fitting if THE DIAPASON were to accept the challenge implicit in this manifesto and assume leadership of a movement to re-establish the organ as the Prince of Instruments.

Sincerely,
F. MARK SIEBERT.

• • •

Differs with Mr. Bruening.

St. Catharines, Ont., Sept. 5, 1953.—Dear Mr. Gruenstein:

In answer to the letter by Herbert D. Bruening, Sept. 1 DIAPASON, page 40, may I bring the following to your attention and to that of your wide circle of readers.

In his point 2 the author of the letter recommends not only hymn-tune preludes but even states: "If there is no suitable hymn-tune prelude available .... [the organist] will do well to use a churchly, so-called 'free' or non-thematic organ piece which has the same key and time signatures as the tune for the first hymn." This has been the practice of untold hundreds of Lutheran organists for some time and has been the unfortunate cause for a dreadful musical decadence in the church which produced Luther, Bach, Buxtehude, Karg-Elert, Reger and others. It has brought about, in the average Lutheran Church of today in the United States and Canada, a lifeless, uninteresting type of organ playing that says nothing, does nothing to the worshiper and has lowered the position of the organist to that of a technician.

Fortunately among men who find this sort of thing abhorrent there has been a revival of good music in the church of the Reformation. Many of these men, in a church where many organists serve as teachers in the Christian day school, have put forth a great deal of effort to rise above the technician state. Such men would find Mr. Bruening's advice very disheartening.

The average Lutheran hymnal in use today uses different keys and rhythms than were used for the same chorales in the days when Bach and the other masters wrote their chorale preludes. Mr. Bruening's advice would mean an end to the chorale preludes of Bach *et al* in the very church which gave them birth. For these reasons I feel it most important to repudiate the advice offered by my learned colleague and I pray that Lutheran organists will continue to rise above the technician state to become real church musicians.

Respectfully yours,
[Rev.] DONALD R. ORTNER, Mus. B.,
Pastor, Christ Lutheran Church.

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EMILE J. ROBICHAUX directed a choir of forty voices in a concert Aug. 9 for the Dixie District Walther League convention. The event was held at the St. John Evangelical Lutheran Church in New Orleans.

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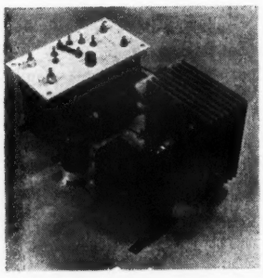
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JOHN E. F. JOHNSON DIES; NEW BRUNSWICK ORGANIST

John E. F. Johnson, treasurer of the Middlesex Chapter, New Brunswick, N. J., of the American Guild of Organists, passed away June 6 in New Brunswick. Mr. Johnson was minister of music at the First Methodist Church and formerly organist of the Highland Park Reformed Church for seventeen years. Previous to that he was organist in the Methodist Church of Providence, R. I. Mr. Johnson was an alumnus of the Augustana College Conservatory of Music, Rock Island, Ill.

Surviving are his widow, Mrs. Lillian V. M. Johnson, and a brother, Frederick Johnson.

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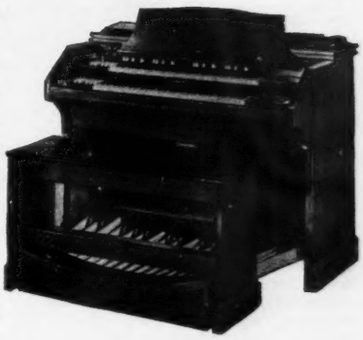

One of the most distinctive and useful organ voices is the "stopped" type of tone. The characteristic "hollowness" of the melodia (or "stopped" flute) is unmistakable to everyone. Upon analysis, this type of tone reveals itself as an harmonic series having a most unusual and interesting pattern. The "hollow" effect of the stopped tone is caused by the *absence* of the *even-numbered* harmonic overtones (2nd, 4th, 6th, etc.) thus leaving the odd-numbered harmonics (3rd, 5th, etc.) relatively prominent. From this, it is seen that the unusual character of the stopped tone is conveyed mostly through the *absence* of certain overtones.

The organist may now ask this question: "What does it sound like to suppress the *odd-numbered* harmonics?" The answer is that odd harmonic suppression produces the effect of playing in multi-octaves (for example: flutes 8′, 4′, and 2′). The following interesting conclusion is thus presented: *The stopped-effect is the tonal antithesis of the multi-octave effect.* This suggests one reason why the stopped tone plays such a basic tonal role in the organ. Whereas playing a melody in multi-octaves can sometimes have the disadvantages of "sounding everywhere" and "blanketing out" other interesting contrapuntal movement, the stopped type of tone is extremely frugal in the amount of "tone space" it occupies. Try playing a melody with a stopped type of tone and observe how marvelously clear the accompaniment remains. It does not tend to "cover up" other voices. Acoustically, these other voices continue to sound through the "tonal openings" in the stopped tones incomplete harmonic series. Thus, the stopped effect is not only interesting to the ear because of its characteristic "hollow" quality, but also because it possesses another valuable property which, for want of a better phrase, might be termed "tonal transparency." No wonder, then, that the stopped type of tone occupies such an important place among the organ voices. It is a unique tone quality particularly well-adapted for playing music having contrapuntal interest. Any organ whose resources do not include a number of stopped qualities is most assuredly incomplete tonally.

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DONALD W. PEMPIN LEAVES GRAND RAPIDS CATHEDRAL

Donald W. Pempin, who for the last five years has been organist and choirmaster at the Cathedral Church of St. Mark, Grand Rapids, gave a farewell recital there Sept. 8. Mr. Pempin is leaving Grand Rapids to work toward a master's degree at Colorado College. He is a graduate of Westminster Choir College and served churches in Ohio and New Jersey before going to Grand Rapids.

Mr. Pempin's program was as follows: Vivace from Sonata 6, Bach; Noel No. 6, d'Aquin; Prelude on "Song 13," Whitlock; Concerto in A minor, Bach-Vivaldi; Second Movement from Symphony in G major, Sowerby; Pastoral Dance, Milford; "Jesus and Veronica," Dupré; "Rhythmic Trumpet," Bingham; "Ave Maris Stella," Dupré. After the recital a reception was held in honor of Mr. Pempin.

DR. I. WARD MOHR TAKES BRIDE AT DUKE UNIVERSITY CHAPEL

Miss Elizabeth Mildred Hewitt, daughter of Mr. and Mrs. Edward Hewitt of Bright, Ont., became the bride of Dr. I. Ward Mohr, son of Mr and Mrs. Edward H. Mohr of Scarsdale, N. Y., on Sept. 12. The ceremony, in the chapel of Duke University at Durham, N. C., was performed by the Rev. Dr. James T. Cleland, chaplain of the university. The organist was Mildred L. Hendrix. The bride was given in marriage by I. Fitterman of Chapel Hill, N. C.

The bride, a graduate of the Kitchener and Waterloo Hospital of Kitchener, Ont., is an assistant head nurse at Duke Hospital in Durham. The bridegroom, an alumnus of New York University and Columbia University, receiving a degree of D.D.S., spent five years in the navy. He is a resident in oral surgery at the Duke University Hospital.

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FOR A QUICK SALE—$250.00 TAKES all this Wurlitzer material, uncrated: Salicional, 8 ft., T.C., 61 pipes: open diapason, 8 ft., 61 pipes; tibia clausa, 8 ft., 61 pipes; tuba, 8 ft., 61 pipes; vox humana, 8 ft., 61 pipes; bourdon, 16 ft., 85 pipes; ophicleide, 16 ft., 12 pipes; diaphone, 16 ft., 12 pipes. Including six-rank chest and all bass chests with pipe racks. Swell shutters 9'6" by 6'6" with action. Address K-2, THE DIAPASON.

FOR SALE—TWO-MANUAL KILGEN electric action console, $400. Three-manual Möller key cheek, electro-pneumatic console, $150. Two-manual Möller keys, oak cheeks, lid, $75. Twenty-five-note Mayland electric action chimes and regulator, $200. Xylophones, actions, reasonable. Deagan tubular chimes, reasonable. J. E. Myers, 2028 Mount Royal Terrace, Baltimore 17, Md.

FOR SALE—TWO-MANUAL ESTEY PIPE organ. Tubular-pneumatic action, late style, fourteen stops, completely releathered, modern console attached, no case or front pipes. Can be seen and heard. Buyer can have as is or reinstalled to suit; reasonable. Contact Modern Church Organ Company, 224 Mulberry Street, Hollidaysburg, Pa.

FOR SALE—TWO-MANUAL REUTER pipe organ, pneumatic action, full pedalboard, swell eight stops, two couplers; great five stops, five couplers; complete piston system, with Spencer Orgoblo 5 h.p. 1750 R.P.M. 10-inch wind, 110-220 volts. Write Howard Thomas, 820 South National Avenue, Fort Scott, Kan.

FOR SALE—COMPLETE METAL PIPEmaking equipment, or will consider percentage basis with pipe maker to operate same for self. Located in East. Address K-12, THE DIAPASON.

FOR SALE—SIXTEEN-FT. MANUAL bourdon, 73 pipes, 3½-inch wind. Address K-7, THE DIAPASON.

FOR SALE—EIGHT AUSTIN CHEST bars with valves for 9-ft. 6-inch chest. Address K-8, THE DIAPASON.

FOR SALE—IMPORTED LEATHER. ORders now being taken for all grades. Address K-9, THE DIAPASON.

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FOR SALE—ONE HUNDRED WOOD hand clamps, 18-inch jaws. Address K-11, THE DIAPASON.

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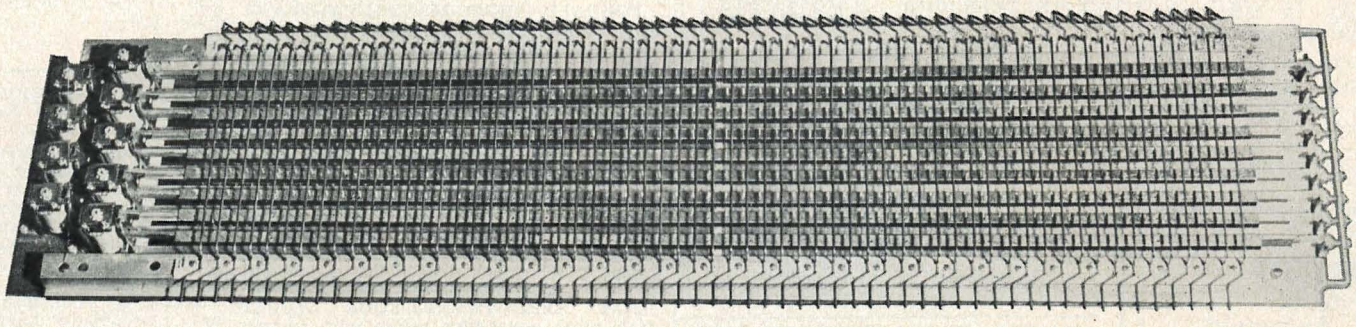

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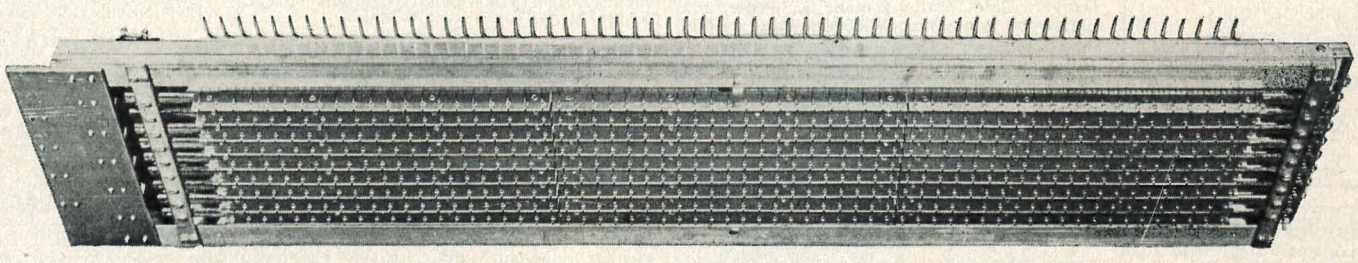

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